

# Kine Weekly

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## PAYBOX WHIRLWIND RELEASED JUNE 11


**LOLLOBRIGIDA**

stirs them  
into a  
storm of  
wild emotions . . .


**MONTAND**

czar of crime  
and corruption...  
where the  
hot wind blows!


**MERCOURI**

a 'never on  
Sunday' sinner...  
where the  
hot wind blows!


**MASTROIANNI**

tempted by  
La Dolce Vita...  
where the  
hot wind blows!

# WHERE THE HOT WIND BLOWS!

MGM presents GINA LOLLOBRIGIDA and in alphabetical order PIERRE BRASSEUR  
MARCELLO MASTROIANNI • MELINA MERCOURI • YVES MONTAND in "WHERE THE HOT  
WIND BLOWS" • Directed by JULES DASSIN • From the Novel by Roger Vailland • with PAULO STOPPA

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# Kine Weekly

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Thursday, May 18, 1961

Vol. 528

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## NEWS HIGHLIGHTS...

### ANGLO'S MILLION DOLLAR TV DEAL

NAT COHEN, managing director of Anglo Amalgamated, has completed a comprehensive American deal involving approximately one million dollars for the televising in the U.S. of Anglo's supporting features to replace one of America's most popular top rating television entertainment programmes, the Perry Como Show.

The pictures, which have already been shown in cinemas throughout the United Kingdom, will be screened on the NBC television network in America at peak viewing periods.

"This is the scoop of the year," said Nat Cohen and Stuart Levy in their statement. "The deal proves, as Anglo have always maintained, that it pays to make top quality supporting films for whichever medium they may be required."

First picture to be televised will be "The Professionals" on June 14 and other titles lined up include "The White Trap," "The Desperate Man," "Danger Tomorrow," "Deadly Record" and "Breakout."

### QUOTA PROPORTIONS

ONE-THIRD of the first features and one-quarter of second features released nationally last year were British.

This was stated by Niall Macpherson for the Board of Trade in answer to a question by Stephen Swinger in the Commons on Tuesday.

Mr. Swinger wanted to know what proportions of nationally released films in the year ended September 30 last were British, and what was the estimate, based on the current level of British production, for the year ending next September.

Mr. Macpherson refused to estimate what the current year's figures would be, but he said the proportion of British material shown as well as second features available for supporting programmes would be in excess of 24 per cent.

### TROUBLE-MAKERS

SIR BARNETT JANNER (Leicester NW) is asking the Home Secretary today (Thursday) whether he proposes to introduce new legislation to deal with trouble-makers in cinemas and on railways.

The answer will be no. Even if Mr. Butler is anxious to step into this controversial field, he will not have time in the present session of Parliament—or what is left of it—to launch a new bill through both Houses of Parliament and get it passed by the end of July.

## BFPA and BKS report on presentation standards

TWO VITAL REPORTS on the standards of presentation of films are published this week. The first, by the British Kinematograph Society, deals with the improvement of screen presentation in cinemas. The second, by the BFPA's all-industry ad hoc technical committee, covers sound reproduction in cinemas.

The BKS report states that while the standard of film presentation is generally acceptable and, in many cases, is in its highest form, much could be done to improve the position. It points out that "no particular section of the industry is faultless in its contribution to final presentation."

The BFPA committee has found that many of the complaints made by exhibitors, public and press, "were unfortunately justified." The quality, it adds, "could be much improved."

The BKS report states: "It has become obvious that the industry generally is not fully observing and supporting the British Standards to which it fully subscribes and which were intended to assist the industry to operate both efficiently and economically."

This is particularly so, the report continues, in regard to 35 mm. release prints, aspect ratios for 35 mm. films and screen luminance for the projection of 35 mm. films.

The report is divided into four sections dealing with production, processing, distribution and exhibition.

In each case the committee has made a list of provisional recommendations.

It is pointed out that much can be done quickly to remedy some of the defects, but others will require a longer period so that corrective methods can be examined before being put into effect.

As a first step, however, the BKS is producing a "Manual of Good Presentation" for the use of cinema technicians.

This will cover every aspect of cinema presentation, and a copy will be made available to every cinema in the country.

In the production field, it is noted that while the majority of films are well photographed there are many films with poor definition and other photographic faults that result in a negative containing unsatisfactory and variable picture quality.

The use of "visual effects" which in general give the impression of poor focus or poor screen illumination are criticised as a danger to good presentation, even though they may be intentional.

The committee recommends that the technical sections of the producers' organisations examine this problem very carefully.

"The device used should at least be capable of being effective at the lowest limit of screen luminance recommended by the relevant British Standard," it states.

### Bingo sessions in twenty-one Rank cinemas

BINGO SESSIONS are to be introduced by The Rank Organisation in 21 of its cinemas throughout the country in the next two months.

In addition, the Gaumont, Peckham—which closed as a cinema in January—was re-opened yesterday (Wednesday) as a Bingo hall. Two-hour sessions will be held in the evenings every Wednesday, Friday, Saturday and Sunday.

In June, sessions will start on Saturday mornings at six theatres, and a further 15 theatres at sesside resorts will begin sessions every weekday morning in July. The sessions will continue throughout the summer months.

The sessions will not interrupt normal cinema programmes and no cinemas will be closed in order to transfer to Bingo. Saturday morning cinema clubs for children will not be affected.

In each case where Bingo is introduced, Bingo clubs will be formed. Membership will be free, but there will be an entrance fee of 2s. 6d. per session to cover overheads. All fees collected for games will be used for prizes.

The Saturday morning sessions will be held at the Gaumonts at Crowe, Darlington, and Shepherds Bush, the Odeons at Oldham and Doncaster, and at the Tivoli, Partick.

The weekday sessions starting in July will be at the Odeons at Ayr, Blackpool, Bognor, Clacton, Falmouth, Herne Bay, Llandudno, Morcombe, Paignton, Ramsgate, Rhyl and Worthing, the Gaumonts at Weston-super-Mare and Weymouth, and the Riiz, Southend.

### ECM CHANGES EXPECTED

BIG CHANGES in organisation are expected in the European Common Market with the introduction of Greece as the seventh member, and with Denmark contemplating membership.

The situation may affect the film trade, because the two countries are big importers of motion pictures.

The French, Italian and German film industries may, for example, get more export sales at the expense of "outside" film-makers as more countries join ECM.

There is industry speculation on the prospect of Britain joining ECM. If this happened it would upset the entire film trade policy now being drafted within ECM.

*continued on page 9*

## Viewpoint

### NOT UP TO STANDARD

THE REPORTS simultaneously issued this week by the British Kinematograph Society and the British Film Producers Association command attention.

They are identical in that they provide an objective analysis of the many causes of technical imperfection in presentation in cinemas.

The reports deal respectively with screen presentation and sound reproduction in cinemas. They are the result of entirely independent investigations carried on over a period of several years.

The reports, however, are complementary and demand careful study by every section of the industry, and early action upon the recommendations put forward in both cases.

It is paradoxical that the industry is capable of the highest possible standards in technical presentation, yet on a general level the trade in many ways falls short of the standards set by the BSI to which the industry subscribes and accepts as authoritative.

### Expediency

It is often argued that technical innovation is an intangible factor in the calculation of box-office values, and it is regrettable that decisions against advancement are often dictated by economic expediency, particularly in times of difficulty as experienced in the last decade.

Some exhibitors, fortunately in the minority, are opposed, for example, to the introduction of single track magnetic sound prints.

However, the industry must never lose sight of the fact that the public shops where it gets the best service and this is equally true of the patronage of cinemas.

At this critical stage of the industry's affairs it is vital that the trade should not only maintain prescribed standards, but should also keep pace with the evolution of new techniques.

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# Long Shots

METRO's Sam Bronston production, "King of Kings," the story of the life of Christ, will open in London in November or December.

This was stated by Morton Spring, president of MGM International, at a press conference before the start of the five-day conference in London to discuss plans for the world-wide launching of the picture.

In all probability the London premiere run will be at the Coliseum which has been leased by Metro. It is also expected that the company will put other product into the Coliseum before "King of Kings" opens.

MORTON SPRING is here with Maurice R. Silverstein, Seymour Mayer, Bert N. O'Brien, Arthur Pincus, Morris Frantz and Charles Paul, with Ralph Wheelwright representing the studio. The Metro delegation and Sam Bronston were at the inaugural reception at the May Fair hotel on Monday.

Charles Goldsmith and his colleagues welcomed celebrities from many walks of life as well as trade personalities and a number of stars.

On show in the May Fair ballroom was an impressive group of paintings of scenes from the production, specially commissioned in Madrid from artist Francisco Moreno Ga'van, and a selection of imposing blow-ups of stills, depicting the many highlights in the film.

PLANS for the launching of the picture in Britain, Continental Europe, the Middle and Near East were being discussed during the London conference.

Mr. Spring confirmed that "King of Kings" will be released as an exclusive road-show attraction, following the pattern set by "Ben-Hur."

Following the meetings in London, Mr. Spring and the New York executives will fly to Hong Kong for a similar conference with Metro executives from Australia and the Far East.

THE TWO top prize winners in the Warner-Pathe showmanship contest for "Hercules Unchained," R. D. Bowden of ABC's Westover, Bournemouth, and J. Southey of the Esoldo, Deal, were the guests of Lou Lewis at a celebration luncheon in London on Monday.

The two showmen have won trips to America and the luncheon was in effect a delightful token of the presentation of the very worthwhile awards.

Present to pay tribute to the winners were Jack Goodallite, Bill Cartledge and Jim McDonald of ABC and Mark Sheekman of Esoldo.

CONGRATULATING the winners, Lou Lewis said that the success of any large-scale advertising campaign on a national scale depended to a very large extent on the effort made at the point-of-sale.

The managers had responded magnificently to the unprecedented "Hercules" campaign and

this was evident in the high standard of the campaigns submitted in the contest.

In an atmosphere of cordial informality, congratulations were heaped upon the guests of honour from all sides. A cabined greeting came from the unavoidably absent Joe Levine, and Jack Goodallite made the point that it would be a good thing for the industry if more people followed Joe's example of offering worthwhile incentives to managers to encourage enterprising and imaginative showmanship to support national campaigns.

THE VARIETY CLUB's third annual Derby draw stag dinner takes place at the Cafe Royal on Wednesday, May 24.

For those interested in good food, convivial company and a spectacular all-star cabaret, a few tickets at £2 10s. each are still available. But applications should go in quickly to avoid disappointment. The reception is timed for 7.15 p.m. and the draw immediately follows the dinner.

THE CLUB's garden party at the Festival Gardens was an outstanding success. Encouraged by the generous mood of the sun more than 32,000 people turned up and the club is expected to benefit by something over £3,500 from the proceeds.

The Crew is delighted with the support given to the Fund by the 300-odd stars and artists who supported the event. Kenneth More, a great friend of the movement, spent no less than four hours greeting people on arrival, and was still very much in evidence when they were departing.

THE MANY friends of Hopie Burnup will be pleased to hear that she is now out of hospital and, in fact, has returned to business.

The indomitable Hopie is looking forward to celebrating her 25th anniversary with Quigley later this month.

THE fulsome vote of thanks proposed by Alf May at the CEA General Council meeting at Torquay was certainly merited. Everyone who contributed, in one way or another, to the success of the Summer conference deserved the pat on the back.

The consensus of opinion was that it was the happiest and most enjoyable conference for many years.

The fine weather put everyone in a good mood. The venue could not be bettered. A genuine air of optimism was apparent among exhibitors, many of whom reported that business had taken a turn for the better, with people definitely returning to the cinema.

But above all, it was the CEA president's conference. Everyone, it seemed, went out of their way to make it an outstanding memory for Sydney Lewis.

Universally liked and respected, Sydney commands all the graces, is tactful, sympathetic and firmly believes in the philosophy that much more can be achieved in friendliness and with



tolerance. Yet, he does not concede points easily in matters of principle.

ON THE business side of the conference, the General Council meeting—the only one open to all-comers during the year—held less interest than usual, largely for the reason that the matters of the moment are not so vital as some of the problems that are now out of the way.

As the executive committee had not had sufficient time to prepare a report on the third circuit, as called for by the Northern branch, the president urged that the GC should not go into a protracted discussion at that time—particularly as it was impossible to make any decision until the committee had submitted a report on this complex problem.

The president also thought it would be helpful to wait and see what transpired at the informal dinner to be given by John Davis on June 13, for the purpose of a full and frank exchange of views on the so-called National, or third circuit.

And so as a preliminary sortie, the matter was thrown into debate at the Open Forum, so that all interested parties, exhibitors or distributors, could air their views.

THE DEBATE, reported elsewhere in this issue, was an interesting one, but, as was to be expected, it did not throw up a positive proposal for a solution to the problem.

It is, however, a widely held opinion that an effective third release outlet on a national basis, is essential as an alternative to the Rank and ABC releases, but cannot be established without the full support and co-operation of the two major circuits, particularly in the London territory.

That is as it may be. But, surprisingly, after the experience of the National release so far, no one seems to be in possession of precise information of the number of cinemas that are available to take the National release or of the revenue-earning potential, assessed in relation to practical experience up to date.

It was Victor Chapman of Granada who made the valid point that the open forum discussion would not get very far if tangible facts and figures were not available.

Arthur Spencer-May and Wyndham Lewis, among others, pressed the executive to try to get figures before the discussion with John Davis.

But it is doubtful that they will get them.

THERE IS, of course, much speculation as to what John Davis will say on June 13.

That will remain until the day. But it may be helpful to recall that when the National release was first under discussion, The Rank Organisation expressed the view that it offered an opportunity equal to, if not better than, the former Gaumont release—providing the distributors were all out to get the business.

Perhaps we shall hear more about this and of Rank FD's experience in the National release field.

DAVID LEWIN'S talk on film criticism and industry publicity in the press, and the ensuing question and answer session, made a lively conclusion to the business of the conference.

Forthright, absolutely familiar with his subject and the film industry and quick with a riposte, Lewin clearly defined the responsibilities and functions of the critic, and with great spirit stoutly defended the principles generally observed by the film critics.

His advice to exhibitors, who are not satisfied with the amount of publicity they get in local papers was sound, if somewhat obvious to those familiar with the newspaper world.

At the end Lewin found he had a very



A delegation from Russia's Cultural Workers' Union has been in Britain for the past fortnight visiting television and film studios. Last week they saw Warner-Pathe's Technicolor Technirama release, "World By Night," at the Warner Theatre, and after the programme they were shown round the theatre by John Wilson (general secretary of NATKE) and Hardie Ratcliffe (general secretary of the Musicians Union). Seen here in the projection box are chief projectionist Dewan, union president Kalinnekov, Victor Dobrovolsky, projectionist Reginald Paget, and Georges Shepotinnik.

appreciative audience. Everyone stood to applaud him.

IF THE business side of the conference fell short of expectations in some respects, the social side went with a swing from start to finish.

As I mentioned last week, Wall and Sons set the mood with the delightfully informal, assembly-manner-party.

Harry Adley and Dickie Pearl and their colleagues upheld the tradition of Pearl Dean and Youngers in tireless fashion throughout the conference. Kia Ora's Gordon Harris, too, offered a hospitable welcome to all comers.

ABC, Anglo and Lyons, took it in turn to entertain the delegates, and they did so in magnificent style.

FOR Sydney Lewis, ABC's supper-dance party will hold pride of place for the typically generous and handsome tribute paid to him personally and for the compliment paid to the office of president of the CEA.

Bill Cardridge and Jim McDonald, representing the board of ABC, did all that was possible to make it a celebration that will live long in our memories.

The surprise of the evening was the tombola organised in aid of the CTBF. Even Ralph Bromhead and Drummond Scott were unaware of this effort until the eleventh hour and were delighted when the magnificent array of prizes and ticket-selling booths were set up in the entrance hall and lounge of the Imperial.

SOMEHOW, the ABC boys had contrived to collect 400 or more gifts to make into just over 300 prizes.

In much less than an hour every available ticket—at £1 a time—had been disposed of, and thus £450 was raised for the CTBF.

Jimmy Carreras added to the fun of the evening by sending down a bevy of Lulubelles, especially to distribute bottles of perfume to the ladies.

ON THE following night Stuart Levy was on hand personally to ensure that the Anglo flag was flying high, wide and handsomely over the conference, and he spared nothing in hospitality at the supper party following the premiere of Maurice Oster's latest comedy.

All I can add to last week's report is that

I positively deny collusion between Anglo and myself. It was really an angry molar that compelled me to seek out a dentist on the job" in Torquay. I have the gap to prove it.

ON Wednesday almost everyone assembled in Harry's Bar to witness the draw for Eldorado's wonderful selection of gifts, made by Mrs. Lewis, Mrs. Miles Jervis, Lady Westwood and Marie Adley.

Jack Driver and Bill Price were complimented on Eldorado's generosity, and no one was more surprised that the latter when a ticket bearing his name was the first out of the drum.

The most wished-for prize—a three-seater couch hammock for the garden—went to Molly Pattinson.

After the excitement of the draw and the banter, Ralph Bromhead caused a roof-lifting cheer when he announced that the Eldorado draw had raised a record total of £642.

So, with the proceeds of ABC's tombola added, the CTBF this year receives a very acceptable windfall of £1,092.

AND SO on to the finale. George Arnold and Stanley Van Gelderen, our hosts all week at La Gala, rounded off the official conference programme with a spectacular evening in the equally spectacular monument to the founder of the Singer sewing machine business—Oldway Mansion, built at Paignton by Singer in the style of Versailles.

Thus the French flavour of La Gala de Versailles, the food and wines, the additional decor, "custome officers" on duty at the entrance to peruse the "passport" invitation cards, the cabaret and the gifts of Limoges china and a fan for the ladies.

The Lyon's inseparable pair truly excelled themselves in staging a gay Continental evening, rich in hospitality and bon home. They have nothing to learn from the industry about showmanship in the grand style.

Tailpiece: Among the early arrivals at the conference . . . Whiteside's Len Hutchinson and his wife with their bonny twins, and, of course, packets of nuts and confectionery for the delegates.

Among the last to leave the conference . . . the Scottish delegates, disproving Wyndham Lewis's story that they had to depart early because they had been seen tipping the hotel staff with Jimmy Carreras's "gold coins."—The Stroller.



MGM's London conference on Samuel Bronston's "King of Kings" opened in London on Monday with Morton A. Spring, president of MGM International, the host at an inaugural reception before the week-long business meeting. The conference, one of three which Mr. Spring has called throughout the world, is introducing MGM's top executives to the picture and affording them an opportunity to discuss the manner in which it will be released later this year. Mr. Spring and the New York delegation accompanying him have already held a "King of Kings" conference in Buenos Aires and their next stop is Hong Kong, where MGM's Far East and Australian chiefs will see and talk about the picture. These meetings are claimed to be the biggest and most important ever undertaken for a single motion picture. Above: Left: The Mayor of Westminster, Robert L. Everest; Morton A. Spring; Charles Goldsmith, chairman and managing director of MGM; Nubar Gulbenkian. Right: Harold Conway, *Sunday Dispatch*; Samuel Bronston, producer of "King of Kings"; Arthur Pincus, director of publicity, MGM International

## 'KING OF KINGS' INAUGURAL RECEPTION



J. Oram, circulation manager, *Evening News*; R. Willis, editor, *Evening News*; Arthur Pincus, director of publicity, MGM International. M. Graziosi, MGM Italy; Finlay Currie; Luigi Secchi, MGM Italy; Wolfgang Wolf, MGM Austria. S. K. Lewis, CEA president; Morton A. Spring; Vic Comer of ABC



Russell Hadley, Paramount; Bill Fooks of Cardiff and Arthur Taylor, CEA, chat before one of the paintings of a key scene in "King of Kings." Sidney Poitier, star of "A Raisin in the Sun," admires one of the "King of Kings" paintings. Samuel Bronston talks to F. L. Thomas, managing director, Rank FD

# News of the week

## Richard Patterson new Seven Arts production chief in Europe

**RICHARD PATTERSON**, chairman and managing director of Paramount British Pictures, is to become executive in charge of all European production for Seven Arts Productions.

Announcing the new appointment, Eliot Hyman and Ray Stark say that Kenneth Hyman, who was previously the Seven Arts European head, is now in Paris producing "Gigot."

When this production is finished he will hand over to Patterson and return to America as a domestic vice-president.

Jack Karp, vice-president in charge of Paramount Studios, states that Patterson's successor is Howard Harrison, who will also continue to be special representative for Paramount International Films.

Before joining Paramount, Harrison was associated with Alexander Korda over a period of 25 years, having joined him in 1932 as assistant director on "Henry VIII."

After the war Harrison rejoined Korda on foreign operations and productions, and later became managing director of London Films International.

Among Harrison's first jobs has been the discussion with Jack Karp and Aubrey Baring, of plans for the production of Russell Foreman's book, "The Long Pig," to be shot in wide screen and colour in Fiji.

"The Long Pig" will have an international cast, and will be released throughout the world by Paramount.

## March admissions are 1,100,000 down

ADMISSIONS and takings dropped again in March with weekly averages for the five weeks of the month at nine million and £1,160,000 respectively.

These figures represent a drop of 1,100,000 in admissions and £90,000 in takings compared with March last year, and a drop of four million and £30,000 compared with March 1959.

The figures for the month are the same as those for the four weeks of November last year. Since then, however, they dropped to their lowest ever at 7,600,000 and £970,000 in December, and rose again to 9,700,000 and £1,230,000 in January.

The March averages are also down on February when the figures were 9,300,000 and £1,200,000 and, apart from December, were only lower in June last year when they dropped to 8,400,000 and £1,030,000 respectively.

## Technicolor capital is reduced

A REDUCTION of the capital of Technicolor Ltd. from £1,000,000 to £609,775 by returning capital in excess of the company's wants has been confirmed in the Chancery Division.

G. B. H. Dillon, for the company, said the issued capital consisted of £780,450 ordinary stock. The proposal was to return 2s. 6d. on each 5s. stock unit—£390,225.

## 'ONE-EYED JACKS' PREMIERE DATE

Marlon Brando's "One-Eyed Jacks," which also stars Karl Malden, Katy Jurado and Pina Pellicer, will have its London premiere at the Plaza Theatre on June 15.

The VistaVision-Technicolor picture was produced for Paramount by Pennebaker Productions.

## BKS must widen its membership

THE MEMBERSHIP of the BKS is not sufficiently representative of the wide ramifications of cinematography; efforts should be made to secure membership in the field of industrial films, and to secure increased representation in television. These were points raised during a discussion which followed last Saturday's annual meeting, held at the Shaftesbury Hotel.

A shadow was cast over the proceedings by the death a month previously of the secretary, J. W. Duffield-Harding. In the election, the officers were unopposed: president R. J. T. Brown, vice-presidents G. E. Fielding and W. P. Vinten, treasurer Marcus F. Cooper. Three members of council were elected: A. W. Watkins, A. E. Ellis and H. E. B. Grimshaw.

One Hon. Fellowship was conferred, upon Roland Chase, of Colour Film Services, in recognition of his work in advancing the 16mm. colour film. Fellowships were conferred on Bernard Happe (who like Mr. Chase was absent at the SMPTE Convention in Toronto) for his part in improving the Technicolor process; and on H. E. B. Grimshaw, of Kodak, for his work on quality control of film sensitising and processing and his research into the problems of static.

## British Film Week in Warsaw

A BRITISH Film Week will be held in Warsaw from June 17 to 22 as part of the BFPA's drive to boost British pictures in new overseas markets.

Under a reciprocal agreement, a Polish Film Week will be held in London in the Autumn.

Films to be shown in Warsaw are: "Saturday Night and Sunday Morning," "The Rebel," "The Long and the Short and the Tall," "Sons and Lovers," "The Ladykillers" and "Kind Hearts and Coronets."

The BFPA is hoping to send a delegation to Warsaw, including several stars, and plans are being made to hold a British reception.

## 'The Mark' raises British hopes at Cannes

THE CANNES Festival has not produced a film that looks worthy of the top award at the half-way stage. There is still a lot of talk about Britain's entry "The Mark" which was well received.

People are saying "It is a good festival film and certainly one the Continent of Europe will want to see." That at least looks like Continental business, although some are suggesting it will not be easy because of the subject.

But what is a typical festival film? It has been described to me "as a film treating a very serious subject in a delicate, psychological and fearless manner."

No doubt that is one reason why festival films are rarely comedies and it is also an excellent reason for setting up a film market. After all, man does not live by art alone.

But Italy this year did the unexpected and did send in a funny film all about bombs and anarchists called "The Joy of Living." It was packed with laughs even though some were a little forced.

Eric Johnston of the MPPAA chose the festival to make one or two interesting comments which are well worth bearing in mind. He said that American producers are now finding film making in Europe no cheaper than in the States except for the great epics. This would mean fewer U.S. film productions in European studios.

## Saturation

But he also said that as far as the U.S. was concerned, it now looked as if tv had reached saturation level. Cinema business was improving and the demand for films was growing.

This was one reason why there were more Americans than ever at the festival, stated Eric Johnston.

It is difficult to say how much business is being done, but I can say it is brisk.

I am told that a lot of business is coming from the small countries and there is a growing demand for war films which may be strange, but which also may be opportune as there are quite a few such films to be seen in Cannes in and out of the festival.

Some small distributors, however, appear to be trying to cash in with what one French distributor, who has a variety of films for sale, describes as "peanuts."

In any case the bargaining is hard and stiff. But business is being done on a larger scale than ever. The films being shown in the Film Market—set up here because the Italians started one in Milan, much to the annoyance of the French—are doing good business.

Franco-London's "Taxi for Tobruk" played to a full house. Associated British's "Don't Bother to Knock" is due to be shown, and the company has the bright idea of using keys as entry tickets—the handles of the keys being a shapely pair of legs!

The two biggest buyers to date appear to be Canada and Israel, comparatively, of course. But it is difficult to get down to business details.

Richard Widmark passed through Cannes on his way to Berlin to announce that Heath Productions, his own company, would start shooting "The Tiger's Roar" in Britain at the end of the Autumn.

Widmark bought this script from Jack Davies,

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# World Markets

## Another international festival is staged in America

**NEW YORK.**—Yet another international film festival comes into being in the city of Boston from May 22-May 27. It is being held in a 500-seater theatre built and operated by Harvard University.

As the May 15 deadline approached for registration 10 features and 22 shorts had been entered.

The films included American entries as well as those from 12 foreign countries. Reviewing committees scan the entries and those deserving citations for excellence in some phase of film-making are then chosen for screening at the festival.

+ + +

**"THE BEST OF THE FIFTIES,"** a select group of 30 top MGM feature films, are the first of the company's post-1948 motion pictures to be released for television.

The announcement was made at the National Association of Broadcasters Convention in Washington, by Richard A. Harper, director of syndicated and feature sales for MGM.

Included in the 30 films are such attractions of the 1950's as "The Bad and the Beautiful" starring Kirk Douglas, Lana Turner and Dick Powell, which won six Academy Awards; "Carbine Williams," starring James Stewart; "Royal Wedding," starring Fred Astaire and Jane Powell; "Lone Star," with Clark Gable and Ava Gardner; "Battle Circus," with Humphrey Bogart and Jane Allyson; and "The Actress," starring Spencer Tracy, Jean Simmons and Tony Perkins.

The announcement follows MGM's plan for an orderly release of post-1948 features. This was outlined by Joseph R. Vogel, president of MGM, at the company's annual stockholders' meeting last February.

+ + +

**TWENTIETH CENTURY-FOX** president Spyros P. Skouras reported that his company will turn out about 20 quality features in 1961. In addition 12 features will be forthcoming from Robert Lippert's Associated Pictures. 1960 saw Fox turn out 26 features with Mr. Lippert supplying 20 features.

With three features currently filming and eight more scheduled to start before the end of September, Paramount Pictures will maintain a summer and early fall production schedule averaging better than two a month.

+ + +

**THE AUTHORITY** of the U.S. Customs to seize imports whether they be books or films on grounds of being immoral will be challenged in Federal Court by the Independent Film Importers and Distributors of America when that organization enters an *amicus curiae* brief

supporting Mrs. Dorothy Upham, who is suing customs over seizure of her copy of "Tropic of Cancer" by Henry Miller.

The action is part of the IFIDA programme to fight censorship on all counts. IFIDA claims the customs seizure is unconstitutional because it is prior restraint and the due process of law has been violated because the standards used by customs are too vague and the penalties are too harsh.—Mel Koncinski.

## German admissions are down 61m.

**BONN.**—West German motion picture admissions went down last year, by 61 million to 610,000,000, according to official statistics for the year just issued by SPIO.

SPIO points to the fact, in its official report, that the decline in 1960 was less dramatic than during the year of 1959. While in 1959 admissions went down by 12.4 per cent., the corresponding percentage for 1960 was 9.1 per cent. This means that in 1960 33 million people still bought movie tickets who, according to earlier forecasts by German statistics experts, should have stayed away.

Box-office grosses have declined, but the slump has not been so startling. The report says that German movie buyers now prefer medium and high ticket price seats, and the general level of German admission prices went up, last year.

The overall West German and West Berlin box-office grosses for the year of 1960 are given by SPIO at 869 million deutschmarks (£72,000,000). This total is about 6.1 per cent. below the corresponding figure for 1959.

Last year's West German feature film production was 85 titles which means that the previous year's level was kept. However, international co-productions completed by German and non-German companies last year went down. While back in 1959 there were 21 international co-productions with German participation the corresponding 1960 total was down at 11.

The SPIO report implies that the general quality level of West German feature film production went up last year. It points to the fact that five German features received the tax-saving "very valuable" label of the official German rating board.

In 1959, only two German feature films received this rating.

A more negative factor was the closure of 227 motion picture theatres and 40 mobile cinemas. The report says that the closed theatres were mostly located in farm areas and in small towns as well as in marginal areas of larger cities.

Competition in these fields, according to the report, increased at a catastrophic rate leaving

no choice for many theatre operators than closing their houses.

On the positive side, the SPIO report referred to the opening of 92 new motion picture theatres plus 24 mobile theatres in West Germany and in West Berlin, last year.

At the start of 1961, there were 6,950 motion picture theatres in operation compared with 7,085 12 months before. The net loss was thus 135 situations.

Distribution companies operating in Germany (German and foreign) grossed a total of 321 million deutschmarks last year (£27,000,000). Compared with 1959 the figure is down by 5.1 per cent. his means that distributors and exhibitors shared losses, last year, at a completely even basis. National shares in last year's West German distribution grosses are given by SPIO as follows:

German pictures, 41 per cent; American pictures, 30.4 per cent; French pictures, 9.1 per cent; Austrian pictures, 5.7 per cent; Italian pictures, 5.2 per cent; British pictures, 4.6 per cent. All other countries' exports to West Germany had to share the remaining 4 per cent.

The British gross at distribution level in Germany last year was at the equivalent of about £1,200,000. British pictures are, too, dubbed into the German language and a large share out of British grosses is thus spent in Germany.

This is not based upon any official regulations, but German-language versions have always been the usual thing with German moviegoers.

The SPIO report finally states that ability of the local film industry to resist all adverse effects from compelling media seems to be "astounding." Television, the report says, is making deep inroads, but is obviously not in a position to kill motion pictures as an institution with the public.

The official statistics for 1960 prove that pessimists in the German industry were wrong when they said that motion pictures were on their way out.—Gustav Genschow.

## Brian Hurst looks for a star

**BELFAST.**—Preparations are being made by Belfast-born film director Brian Desmond Hurst to film this summer "The Playboy of the Western World."

He paid a surprise visit to his native city to watch the production of the play at the Empire Theatre where the star is Siobhan McKenna.

Mrs McKenna, who plays Peguen Mike, in this Irish classic is to take the same part in the film.

The big problem, for Hurst, who has directed a number of British films including "The Malta Story," "Hungry Hill" and "Simba" is to find a male lead to fill the role of the Playboy.

Laurence Harvey and Albert Finney were both nominated, but were unable to take the part.

Hurst returned to Belfast one of his earliest films, "Riders to the Sea," made about 30 years ago.

His interest in filming one of the major Irish theatrical works is heartening and has sparked off discussion in both Belfast and Dublin.

Few worth-while Irish plays have found their way on to the screen and it is a long time since an Irish theme found such universal popularity as "The Quiet Man."

Observers think that "The Playboy" which Hurst wants to film in the West of Ireland, could be an important film and one that could have considerable box-office success.

While in Belfast Hurst also met author of a recent controversial play "Over the Bridge," Sam Thompson. A new play, "The Evangelist," by the same author is to be staged at the Dublin Theatre Festival in September.—S. Gordon Duffield.



## Presentation Standards—continued from page 3

Another point raised by the committee concerns the decline in the pictorial standard of film transfers that should be made to ensure sharpness of tiding, the committee believes.

Trailers and other similar material should also be prepared with a dark background whenever possible, and should be printed to cover the film frame so that when suitable for anamorphic expansion it can be shown without rack lines.

Systems of presentation which employ wide-screen non-anamorphic methods are also criticized because of the great waste of the surface area of the film.

Technicians in the production associations are recommended to examine this problem.

"Success in this direction would result in greatly improved definition and better use of the available area light," the report states.

The final recommendation on production is that a racking guide should be included as part of the standard film leader to enable the correct composition within any aspect ratio to be projected.

Moving on to the question of processing, the committee notes that the impact of a superbly produced feature print can be lessened by a substandard processing.

"It would seem from the nature of the complaints on new films," the report continues, "that the majority of defects could be prevented from reaching the screen by a more rigid examination before leaving the laboratory."

"Ill-considered" waxing methods used by projectionists are blamed for the spoiling of much film.

### Mistrust

"This action is taken by the projectionist only because he mistrusts the laboratory waxing."

"It is necessary for the exhibition side of the industry to be completely reassured that every roll of film leaving the laboratories is adequately waxed."

"Only when this is done will oiling, using floor polishes on film and similar practices cease."

The committee adds that complaints of pictorial quality are largely due to the use of poorly produced foreign duplicate negatives and masters.

It is also inevitable, it states, that there should be complaints of films being too dense or too light for a particular cinema because of the large discrepancy between screen luminances available in cinema.

This situation can only be rationalised if the cinemas adhere to the luminance recommended in the British Standard.

But the distribution field, criticisms are levelled at, among other things, prints received without the standard amount of protective leader, at excessively thin film stock, inconsistent waxing and the failure of renters to reach agreement on the use of the standard two-inch core.

"This would enable standardisation in rewinding and projection methods and would eliminate much film damage."

The renting companies should also insist that their laboratory print leaders should conform to the British Standard—in this connection black-and-white film should not be used for colour film leaders, censor certificates and titles.

The direct cross-over system, which prevents regular examination and print maintenance by the distributor, is often responsible for bad presentation and should be given further consideration," the report adds.

On the question of re-issues, it states that it is important for prints to be checked by projectionists and bench examination before being re-issued.

The report comments on the argument that no damage should occur to prints in a well-run cinema. This view is described as "unrealistic." It is suggested that the question of preventing damage is of the utmost importance and is engaging the active attention of the committee."

So far as exhibition is concerned, the committee states: "The most pressing need is for all cinemas to ensure that their screen luminance is within the British Standard recommendation."

It is noted that the revised British Standard figure "measured from no matter what seat in the house" will probably be between nine and 21 foot lamberts.

"It is realised that, especially with directional screens, it will be difficult to achieve without some sacrifice of seating, but at least every effort should be made to achieve this level."

The report recalls that a recent survey of screen luminance levels showed that 81 per cent. of cinemas in Britain had a minimum luminance below the ISO minimum proposed standard of 71 foot lamberts and only nine per cent. would comply with the requirement.

### Correct range

"In the bulk of cinemas, the minimum screen luminance from any seat in the auditorium fell between two and six foot lamberts," it states.

With regard to the maximum ISO figure of 19 foot lamberts, 43 per cent. of cinemas had a screen luminance within the correct range while 39 per cent. were in excess and eight per cent. below.

The report recommends that in order to remedy the severe discoloration of screens caused by atmospheric contamination—especially nicotine staining—it is important that the screen is regularly replaced or resurfaced.

In regard to operation, it is stated that the BKS intends to make test films available to projectionists. These will consist of a simple focus chart, a density graded pictorial film, and a comprehensive target film.

Other information dealing with screen curvature, and means of determining screen contamination would be given in the manual being prepared.

However, the report notes that steps should be taken to prevent unwanted noises being transmitted from the projection room to the auditorium, that bad slung of observation portholes should be remedied, that a form of focusing scale for projectors should be designed, and that a compatible method of cue-marking for semi-automatic remote control projector devices should be considered by the BSI.

"It should be realised that full automation is not yet attainable and that while semi-automatic systems are a great aid, the projectionist's most important task is to continue to watch the screen all the time in order to make adjustments which an automatic device cannot yet be made to carry out."

Regarding film damage, it is recommended that film handling facilities should be incorporated in the projection room where possible.

The report concludes on the subject of personnel and argues "a deeper and more far-reaching method of training and technical education."

A diploma or certificate system should be instituted, a series of lectures on "Better Projection" should be organised, and a scheme should be devised to keep projectionists up to date on technical matters.

## BFA REPORT

In the BFA report, the committee makes recommendations that affect producers, renters, exhibitors and laboratories.

Dealing with production, the committee recommends that, unless it is essential to the story, producers and directors should avoid the following: poor diction, exaggerated dialect, too loud "effects" noises during dialogue, too loud music during dialogue, and the throwing away of lines.

The committee finds that a good standard of clarity in recorded speech is generally attained in British films, and is frequently attained in foreign films, but instances do occur in which films are re-released for audiences by faults which can be remedied in production.

The report emphasises the necessity of maintaining a high standard of good, clear diction.

The great majority of the cinema-going public, it says, sees a film once only and, therefore, the speech at this single hearing must be unmistakably clear and intelligible.

Much of the trouble, the report continues, is initially due to the fact that people engaged in the production of films are so familiar with the story and the dialogue that they anticipate the spoken words and consequently are unaware of these faults.

The current need to increase the export of films—particularly to the United States—stresses the importance of ensuring complete clarity of speech so that British films can be understood by English-speaking peoples wherever they may be, says the committee.

The committee stresses that when sound is being recorded, insufficient attention has been given to the making effect and the impairment of the intelligibility of dialogue caused by audience noise when the sound is subsequently reproduced in cinemas.

It recommends that the minimum level of recorded speech shall, in general, be 25db below the level of 100 per cent. modulation.

It is emphasised by the committee that the average reverberation period of cinema auditoria is about 1.2 seconds and this is in addition to the reverberation time of the recording studio.

Excessive reverberation impairs the intelligibility of reproduced dialogue, and the committee recommends that, particularly for the initial dialogue recording, the reverberation period shall be a minimum.

The committee recommends the general adoption of British Standard 3154, which deals with the Frequency Characteristics for Magnetic Sound Recording on Films, which is the basis of a proposed international standard.

### Guidance

To provide producers with useful data for guidance in making sound records for future films, the committee has prepared a cue sheet which it recommends the industry to adopt.

It suggests that these sheets be completed by an adequate number of representative cinemas during the showing of films and that they shall be returned to the producers for collation and analysis.

Dealing with distribution, the committee recommends that when the sound track is optical renters should insist that imported films are supplied with original re-recorded track negatives, and that they will not accept printed duplicate sound facilities.

A representative cross modulation test negative should accompany sound negatives in order that the laboratory concerned may determine the optimum print density under its processing conditions.

The committee deprecates the use of half-width optical and magnetic tracks and records on the same release print where the films are originally made for stereophonic replay and recommends the use of full-width optical and half-width magnetic tracks, when single-channel play-back equipment only is available.

The committee therefore recommends that support be given to the International Standards Organisation's draft proposal for 35 mm, single

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**70 MM**

**ROAD SHOWS**

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**35 MM**

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# Reviews for Showmen

Edited by JOSH BILLINGS

## New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
... And Nobody Was Ashamed (Gala)—German	105 min. (A)	Barbara Frey Margret Aust Rudi Moll	Sex melodrama concerning complicated love life of a civil servant's family. Acting sound, settings pleasing and English sub-titles fluent, but tale both unsavoury and long-winded	Very moderate Continental (NC)
Blood On His Lips (D.U.K.)—U.S.	74 min. (X)	Robert Clarke Patricia Manning Nan Peterson	Science-fiction thriller about young physicist, contaminated by radio active matter, who turns into monster. Story far fetched, but Robert Clarke's performance chilling, camera work resourceful and climax spectacular	Reliable "tough joint" horrific (NC)
Coffin Came By Post, The (D.U.K.)—French	90 min. (X)	Paul Meurisse Francoise Fabian Fernand Ledoux	Dyaliscope "who-dunnit" hinging on a tycoon's mysterious death. Acting adequate, sex asides colourful, staging impressive and English dialogue fluent, but tale confused and protracted	Moderate title booking (NC)
Fever In The Blood, A (Warner-Pathe)—U.S.	95 min. (A)	Efrem Zimbalist, Jr. Angie Dickinson Jack Kelly	Political melodrama concerning three public figures who use murder trial as lever for high office. Characters sharply drawn and verbal exchanges neat, but romantic interest slight and humour negligible	Ticklish programmer (C)
Fruit Is Ripe, The (Gala)—French	93 min. (X)	Scilla Gabel Francoise Saint-Laurent Philippe Leroy	Sinuous and sensuous melodrama cross-sectioning life on Rhone fruit packing station. Tale meaty, interplay of full blooded characters lively, detail authentic, finale spectacular and English sub-titles lucid	Good art house and commercial hall Continental (NC)
"Highway to Battle (Paramount)—British	70 min. (U)	Gerard Heinz Dawn Berrington George Mikell	Political cloak and dagger melodrama telling of dark deeds at the German Embassy in pre-World War II London. Story confected and acting uneven, but staging adequate and footage handy	So-so British "second" (C)
"Impersonator, The (British Lion-Bryanston)—British	64 min. (A)	John Crawford Jane Griffiths John Dare	Sex melodrama describing hunt for homicidal maniac. Suspense slight but small boy angle appealing and backgrounds suitably varied	Moderate quota second (C)
Raisin In The Sun, A (BLC)—U.S.	127 min. (A)	Sidney Poitier Claudia McNeill Ruby Dee	Holding and poignant human matriarchal melodrama about Negro family, living in Chicago, nearly split by ten thousand dollar insurance pay-out. Tale cleverly written, coloured players first class, direction sure and understanding, humour apt, detail and atmosphere impeccable, and camera work fluent	Outstanding general booking (C)
†Return to Peyton Place (20th Century-Fox)—U.S.	121 min. (A)	Carol Lynley Jeff Chandler Eleanor Parker	Powerful and compulsive small town melodrama, photographed in CinemaScope and De Luxe Colour. Story, a continuation of fabulous "Peyton Place," expertly carpentered, characters boldly drawn, human angle strong, highlights gripping, staging realistic, exteriors beautifully composed and dialogue pointed	Infalible box-office "sequel" (C)
††Some Like It Cool (S.F. Film Dist.)—British	61 min. (A)	Julie Wilson Thalia Vickers Mark Roland	Nudist camp comedy telling how young and middle aged folk are converted to naturism. Tale disarmingly ingenuous, acting adequate, backgrounds both pleasing and authentic and nudes plentiful	Titillating, yet innocuous, British gimmick offering (C)
"Spare The Rod (British Lion-Bryanston)—British	93 min. (A)	Max Bygraves Donald Pleasence Geoffrey Keen	"Blackboard jungle" melodrama, adapted from Michael Croft's best-seller concerning new teacher who, following a hard battle with tradition and truculent co-eds, introduces humane methods into East End school. Story a trifle untidy, but young players natural, dramatic highlights impressive, humour crisp, and dialogue down-to-earth	Very good British title and star booking (C)

(C) SUITABLE FOR CHILDREN

(CC) EXCELLENT FOR CHILDREN

(NC) NOT FOR CHILDREN

\* BRITISH QUOTA PICTURE

† IN COLOUR

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# Your Films

by JOSH BILLINGS

## West End

THE SUN SHONE constantly last weekend and as a result some West End and suburban "attractions" caught a cold. I'll approach the situation from the bright side.

PARAMOUNT'S "All In A Night's Work" thumbed its nose at King Sol and drew large and appreciative audiences to the Plaza. The comedy stole most of the headlines and many scribes raved over Shirley MacLaine's performance. This delectable and talented actress hasn't had the best of luck on the screen, but it looks as if she's in the big money at last. The acid test starts June 26, when the film goes out on the ABC circuit, and I have little doubt that the verdict will be wholly favourable.

NEEDLESS to say, "The Guns Of Navarone" (BLC—CinemaScope—British), that glorious "bit" of adult Boys' Own Paper, is booming. The semi-hard ticket job—it's shown twice daily at the Odeon, Leicester Square, and the circle seats can be reserved—has been playing to capacity since its premiere. And there's no need to check the figures, the happy smile on manager Peter Hall's countenance is confirmation enough!

AS FOR "EXODUS" (United Artists—Super Panavision 70), it's taken root at the Astoria, Charing Cross Road, and how! And I can assure you the audiences are not predominantly Jewish. All classes and denominations have been coming for seats and the epic is being enthusiastically received at every performance. Make no mistake, it's quite a production.

THERE ARE no ifs or buts about "The Magnificent Seven" (United Artists—Panavision). It proved its worth on release and in the provinces—there were record takes practically everywhere—and is still going strong at the London Pavilion. If there's a date left, which I doubt, grab it! Incidentally, they tell me UA's asking the earth for it. Why not? A "two-to-one" loser. A spot of accountancy I learned to my cost in my salad days.

WARNER-PATHE didn't leave anything to chance in its launching of "World By Night" (Warner-Pathe—Technirama). The international "night club crawl" was plastered in most London and provincial papers, and the teaser ads have caused the fans to ignore the carping critics. Business at the Warner Theatre is

terrific—and this in spite of the fact that the film's opening week figures on release are comparable with those of "The Sundowners" (British) and "The Rebel" (British), also Warner-Pathe.

THINGS ARE humming at the Ritz, where "Where The Boys Are" (MGM—CinemaScope) holds sway. It definitely throws its cap at the younger generation and may well be one of the year's turn-ups. To make doubly sure, "The Green Helmet" (MGM—British), an exciting motor-racing melodrama, accompanies it on tour.

WALT DISNEY'S "One Hundred And One Dalmatians" is holding well at Studio One, Oxford Street, and should enjoy a bumper Whitsun. The kids clamour to see it, and so, for that matter, do grown-ups. When it does come off, "The Absent Minded Professor" (Disney) moves in. The last-named is a riot!

ALL THINGS considered, "Nearly A Nasty Accident" (BLC—Britannia—British) got a good press, but there were no queues at the Leicester Square Theatre. Business was, in fact, well below average. Uninhibited fun, it may, however, come into its own over the "hols."

"THE BIG GAMBLE" (Twentieth Century-Fox—CinemaScope) has slowed down a

little at the Carlton, Haymarket, but it's also playing at the New Victoria. In due course it will be succeeded at the Carlton by "Return To Peyton Place" (Twentieth Century-Fox—CinemaScope). The latter's got cast-iron box-office credentials.

I HAVEN'T seen much activity at the Columbia Theatre, Shaftesbury Avenue, where "Cry For Happy" (BLC—CinemaScope) is topping the bill, and I pass the hall at all times of the day and evening. On May 24 "A Raisin In The Sun" (BLC) takes possession. A negro comedy melodrama, it's a great film and fully deserves success.

"ALL HANDS ON DECK" (Twentieth Century-Fox—CinemaScope) is, in a manner of speaking, on its last legs at the Odeon, Marble

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**SPARE THE ROD . . . the film with no holds barred. Top British entertainer Max Bygraves in a new-style role that pulls in old fans, adds new ones. Dramatic, action filled, exploitable entertainment.**

MAX BYGRAVES in SPARE THE ROD from the novel by Michael Crichton co-starring DONALD PLEASANCE, GEOFFREY KEEN, BETTY McDOWALL with ELEANOR SUMMERFIELD. Produced by Victor Lyndon. Directed by Leslie Norman. Screen-play by John Cresswell. A British Lion—Bryonston release through BLC. WEST END: Odeon, Marble Arch, May 18th. GENERAL RELEASE: June 19th. (Rank Circuit)

## RENTERS' NEWS

## 'NAVARONE' IS BOOMING IN LONDON

COLUMBIA PICTURES' world premiere presentation of Carl Foreman's "The Guns of Navarone" is continuing to draw big business to the Odeon, Leicester Square—where in its initial week it established many new records.

Advance bookings have been very good indeed, and the second Sunday's take broke the record set up the previous weekend.

The Open Road British production, which was filmed in CinemaScope and Technicolor and which is released throughout the UK and Ireland through B.C. stars Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle, James Darren, Irene Papas and Gila Sealy.

Now playing on its North of England premiere at the Theatre Royal, Manchester, the Hammer-Columbia thriller, "Taste of Fear," has opened there to excellent business—following its successful London presentations where, after three big weeks at the Warner Theatre, it transferred to the Berkeley Cinema, Tottenham Court Road, and is now in its seventh West End week.

## Strasbourg stars

Starring Susan Strasberg, Ronald Lewis and Ann Todd, "Taste of Fear" was produced by Jimmy Sangster with Seth Holt directing.

B.L.C. will release the picture on the ABC Circuit from June 5.

Popular demand has brought Victor Saville's "The Greengaze Summer" back to London's West End. The Columbia picture, which has just completed the first leg of its Metropolitan release on the Rank circuit and which recently enjoyed a highly profitable three-week West End premiere engagement at the Odeon, Leicester Square, moved into the Columbia Theatre on Sunday, May 14, for 10 days.

"A Raisin in the Sun" has its British premiere at the Columbia on May 24.

"The Greengaze Summer" stars Kenneth More, Danielle Darrieux and Susannah York. B.L.C. releases.

Kenneth More will make personal appearances at theatres in Manchester and Newcastle when "The Greengaze Summer" is press shown in those cities.

More, accompanied by Kenneth N. Hargreaves, will attend the previews in Manchester on May 24 and in Newcastle on May 25. He also plans to visit Leeds.

This week a Columbia picture will be playing on each of the three major circuits in the Metropolitan release area.

On the Rank circuit is "Pope," George Sidney-Posa International production in Technicolor and CinemaScope, with its cast of Cantinflas, Dan Dailey and Shirley Jones.

On the ABC circuit is a comedy from Horner, "A Weekend With Lulu," with Bob Monkhouse, Leslie Phillips, Shirley Eaton, Alfred Marks and Irene Handl.

And on the National circuit is "Cry For Happy," a comedy starring Glenn Ford, Donald O'Connor, James Shigeta, Milko Taka and Miyoshi Umeki.

## A NEW RECORD FOR 'WORLD BY NIGHT'

Warner-Pathe's "World by Night" has beaten the record-breaking first week's business achieved by "The Sundowners" at the Warner Theatre. Both its opening day and first week's figures were higher than the receipts for the Fred Zinneman production.

And the film continues to play to packed houses at the Warner although concurrently on London release.

## 'Macbeth' acclaimed in Scotland

BOOSTED by a press and tv campaign, the new screen version of "Macbeth"—launched in Scotland recently—has opened to bright box-office business.

The picture opened concurrently in Glasgow and Edinburgh and the critics were generous in their praise. This is what they said:—

*Glasgow Herald*: "This 'Macbeth' makes a breathtaking thriller: *Edinburgh Evening Dispatch*: "I hail 'Macbeth' . . ."; *Glasgow Evening Citizen*: "A plot to put Hitchcock in the shade . . . a film to fascinate everybody."

*Glasgow Daily Record*: "It could well become the film of the year. The action and acting rise to heights seldom achieved. . . Gets the vote for sheer entertainment"; *Scottish TV Guide*: "Macbeth" will take your breath away. . ."

George Schaefer's Technicolor production, produced by Phil Samuel, stars Maurice Evans, Dame Judith Anderson, Ian Bannen and Michael Horden.

"Macbeth" will be distributed throughout the world (with the exception of the U.S. and Canada) by Lion International.

## 'The Rebel' is still going strong

WARNER-PATHE'S "The Rebel" continues to break records.

The latest news comes from Midlands exhibitor Alf May, who states that the picture broke all records at Solihull Cinema.

"The Rebel" is Tony Hancock's first major picture, and co-stars George Sanders, Paul Massie, Margit Sand, Gregoire Aslan, Irene Handl and Dennis Price.

Filmed in Technicolor, "The Rebel" was produced by W. A. Whitaker and directed by Robert Day.

## 'Tender is the Night' starts filming

HENRY WEINSTEIN'S production based on F. Scott Fitzgerald's best-selling novel, "Tender Is the Night," has started production for 20th-Fox on location in Monte Carlo.

The cast, which will work under the direction of Henry King, includes Jennifer Jones, Joan Fontaine, Jason Robards, Jr., Jill St. John, Tom Ewell, Cesare Danova, Paul Lukas, Nehemiah Persoff and Sanford Meisner.

Other locations for "Tender Is the Night" include Paris, Zurich, Geneva and Cannes.

## Major launchings of 'Don't Bother to Knock'

THE Associated British production, "Don't Bother to Knock," which will be released by Warner-Pathe Distributors as one of the major new films on its 1962 programme, is to have gala presentations in the West End of London and the provinces.

The new production, which is in CinemaScope and Technicolor and stars Richard Todd, Nicole Maurey, Elke Sommer and Jean Thorburn, has been chosen as the first film to be shown at the new ABC, Sheffield, today (Thursday).

Richard Todd, Nicole Maurey, Jean Thorburn and Dawn Beret, who plays a leading supporting role, will be present in Sheffield for the gala civic opening by the Lord Mayor. They will represent the largest star contingent to visit the provinces at one time in years.

The film will be presented at the Plaza, Regent Street, on June 1, and for this performance, Todd, Miss Maurey, Miss Thorburn and Miss Beret will be joined by Elke Sommer as the stars attending the screening.

## Grant and Day star in 'Touch of Mink'

CARY GRANT and Doris Day will be featured for the first time in one of Universal-International's top 1961 projects (tentatively titled "Touch of Mink," it was announced by Edward Muhl, vice-president in charge of production at Universal).

The original romantic comedy by Stanley Shapiro and Nate Monaster will be brought to the screen as a Granley Production for Universal release. It will be the next picture for both Grant and Miss Day, with a midsummer start now scheduled.

Robert Arthur will be executive-producer and Stanley Shapiro and Martin Melcher will produce.

## Mirisch and Alciona three-picture deal

TWO of Hollywood's top independent film-making organisations—the Mirisch Company and Alciona Productions—have signed a contract for three motion pictures starring Yul Brynner. This has been announced by Harold J. Mirisch, president of the Mirisch Company.

The three pictures, expected to be budgeted at a total of 12,000,000 dollars, will be released through United Artists and are scheduled to be made over the next four years.

According to Harold Mirisch, the long-range deal was prompted by the great success of John Sturges' recent Mirisch-Alciona production, "The Magnificent Seven."

## Royal visitors see Disney's 'Dalmatians'

UNEXPECTED visitors to see Walt Disney's "One Hundred and One Dalmatians" at London's Studio One were the Duke of Kent and his fiancée, Miss Katherine Worsley. With them was the Duchess of Kent, a regular Disney patron.

The Duchess of Gloucester and Prince William have also seen the latest Disney cartoon, now in its second record-breaking month.

# PROSPER WITH ANGLO!



# CEA General Council - Torquay, May 9

## WELCOME BY THE MAYOR OF TORQUAY

The Mayor of Torquay, Alderman J. F. Haarer, welcomed delegates of the Cinematograph Exhibitors' Association to Torquay. He had been delighted to meet many of them the previous evening, but had been somewhat surprised to find that so many attending the conference had not known there was such a beautiful place as Torquay.

It was claimed, and justly so, that with all the sights and beauties in the world, one would have a job to beat the beauty of Torquay. Sometimes, in common with the South of France, Torquay had rain, but it also had some of the finest weather in the British Isles and they had managed to put on the appropriate weather for the visit of the CEA.

The Mayor said he had the opportunity of welcoming many different associations but none had given him greater pleasure than to welcome the CEA. He hoped all would enjoy their stay in Torquay and remember their visit with happiness.

The president, in thanking the Mayor for addressing the delegates, could not find words to describe their gratitude for all that had been done for them in the town. The previous evening they had the pleasure of seeing the beautiful surroundings of Torre Abbey and had been given a cordial and gracious welcome by the Mayor and Mayoress at the town hall.

Was this the first occasion on which the Association had held a real conference at Torquay he did not think it would be the last occasion on which they would visit this beautiful town and many would find themselves, as individuals, wishing to return. Their thanks were due to all for their co-operation and particularly to the Mayor and Mayoress for their most generous hospitality.

## NEW DELEGATES

The president welcomed to the meeting John Behr and Ray Taylor who had not previously attended a council meeting, and also T. P. Nicol, a newly elected delegate from the North Western Branch.

## LETTERS OF REGRET

Letters and messages of regret for inability to attend were received from Sir Alexander King, J. X. Prendergast, H. Ponking, J. Mather, J. Walker, J. H. McLaughlin, Kenneth Winkles, V. P. Powell, L. V. Crews, C. G. Bernstein, M. Sheekman, L. E. Carpenter, O. Baillie, and M. Cippin.

It was agreed to send a message of good wishes to Jack Mather who was convalescing after an operation.

The president said that he had been advised that Sir Gordon Craig, who lived in the locality, was not in the best of health, and he felt sure the delegates would wish to send him a message from the conference wishing him well and the best of health. This was agreed.

## OBITUARY

The president referred with regret to the passing of George Taylor, vice-chairman of the Scottish branch in 1952, chairman of the branch in 1953 and General Council delegate on six occasions from 1941 to 1953.

Delegates stood in silence in tribute to his memory.

## PRESENTATION TO THE PAST PRESIDENT

The president said that it was always the custom of members of the General Council to acknowledge the services of those who were called upon to occupy the presidential chair and in this regard he was referring to the immediate past president, Alfred Davis. Alfred Davis had been elected as a member of the executive committee of the London branch in

1921, on which he had served for 40 years. He had been chairman of the branch three times and General Council delegate for 23 years.

The previous year, during his term of office, he had gone to the United States and Canada, where he undertook a survey of toll-television which became the subject of two very detailed and valuable reports. Apart from the many problems in his year of office, it was true to say that as time went on the value of these reports would become more and more apparent.

On behalf of the delegates, and with their grateful thanks for all he had done, the president asked Mr. Davis to accept the clock which he had much pleasure in handing to him.

Mr. Davis thanked the delegates for their kindness and generosity in making the presentation of such a beautiful clock, which bore the inscription: "Presented to Alfred Davis by his colleagues of the General Council of the CEA as a token of esteem and appreciation of his year of office as president in 1960-61."

Both he and his wife would treasure this all their lives and be reminded of the very happy time they had had among their many friends. He thanked the president for his kind words and in return would like to thank his brother officers and all members of the General Council for their co-operation and help which enabled him to carry out his duties and particularly the general secretary, Mr. Pinkney.

## EXECUTIVE COMMITTEE

The report of the executive committee dated April 12, 1961, as circulated, was noted.

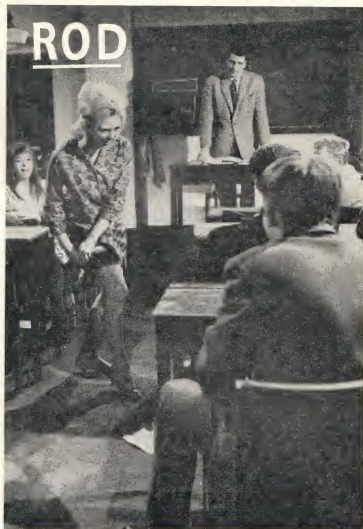
## FINANCE AND MANAGEMENT COMMITTEE

Arising out of Paragraph 12 of the report of the executive committee of April 12, two vacancies had occurred in the finance and management committee and nominations were called

for to fill such vacancies. There being no nominations other than for J. X. Prendergast and R. H. Godfrey, these two delegates were unanimously elected.

The report of the finance and management committee dated May 8, 1961, was presented:

A.—In view of a sizeable proportion of association investments both in head office and the branches consisting of undated gilt-edge, in relation to which there has been a substantial capital depreciation, your committee has been seeking expert advice on methods of reinvestment. So far as concerns head office, your committee has approved a scheme under which a substantial proportion of the investment will be transferred into equities and by this means it is anticipated that losses already suffered will be largely recouped. So far as concerns the branch investments which are, of course, under the control of branch trustees, the recommendation of your committee will be that in their own interests the branches adopt the method of reinvestment advised by the expert of which the branches will be given full details. Two of the larger branches have, in fact, already expressed



**SPARE THE ROD** spares nothing in frankness. Here is another provocative film in the new, realistic trend of big-selling British pictures. Compelling, powerful, exploitable entertainment.

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their intention to adopt the method advised. (Received and adopted.)

**B.**—As in previous years your committee is making a contribution towards the Edinburgh Film Festival. (Received and adopted.)

**C.**—In view of the possibility of the Association being invited to send representatives to appear before the Pilkington Committee to enlarge on the Association's submission, your committee has nominated the president, general secretary and J. D. Richards for this purpose. (Received and adopted.)

**D.**—In regard to the Code of Standards for advertising on business premises, which was notified some while ago in the CEA News Letter, there were certain outstanding points in regard to definitions where the CEA had previously maintained reservations. As a result of a further meeting of the consultative committee of the Advertising Association at which the code was recently discussed, some amended definitions have been agreed and these will be notified in the next issue of the News Letter.

**R. H. Dewes** said that whilst this was only a small paragraph it represented a great deal of work by Dr. Kennedy, the general secretary of the committee and he felt sure the delegates would wish to express their appreciation. (Received and adopted.)

Your committee has considered two letters from the London and Highbury Council branch suggesting certain changes of rules, as also a further letter from the News and Specialised Theatre Group. The first suggestion made by the London branch is to the effect that it would be in the interests of the Association if all past presidents were made ex-officio members of the General Council which would, in turn, mean that further delegates could be elected from those branches where past presidents now filled the position of branch delegates. It is further suggested that the Executive Committee might be strengthened by a limited panel of past presidents in addition to the present members. It is appreciated that this would result in additional expense but there is a further proposal that the suggestions submitted are agreed the extra expense could be avoided by the General Council meeting quarterly.

The second letter from the London branch, as in the letter from the News and Specialised Theatre Group, deals with the question of representation on the council of the group. The London branch suggests that the General Council should elect a group delegate from a list of nominees submitted by the group. The London group itself is proposing in effect that it should be treated for the purpose of representation on the General Council more on the lines of a club.

Your committee did not have sufficient time at its meeting to give these proposals lengthy consideration, which they obviously deserve, though it may be added that at this stage the committee was impressed by the first suggestion of the London branch in regard to the position of past presidents, etc. As there are some other points in relation to the rules which may also require consideration, your committee is proposing to give further time at its next meeting to detailed consideration of all these matters, following which a further report will be made. **Alton** could not be of the first suggestion but had come forward in regard to the position of the General Council that had greater value than this one. He hoped that the executive committee would eventually see the way to bring forward an alteration of rule whereby the services of past presidents would not be lost to the Association as otherwise it meant that the Association lost some of the first experience it ever had. (Received and adopted.)

**F.**—Your committee has considered a letter from the Northern branch asking that the CEA give consideration to the need for the setting up of a third circuit. Here, again, your committee has not had time to give full consideration to this matter. It will however be examining this complicated problem as closely as possible and a further report will be made in due course.

**T. F. Massick** asked whether the committee was open for discussion that morning or whether it would be preferable to defer discussion to the Open Forum in the afternoon.

The president said that this was a matter for decision of the delegates, either course could be adopted, or discussion could take place

in both places. In any event a great deal of thought and time would need to be devoted to the matter and he did not think any immediate decision could be taken.

**T. H. Flisleton** agreed that no decision could be made at this time, but he thought and in such circumstances he thought it would be best for the matter to be discussed at the Open Forum and that a number of the renters who were the subject of the meeting would be present.

It was agreed to defer discussion to the Open Forum and the paragraph was received and adopted.

**G.**—It has been drawn to the attention of your committee that the CEA will reach its 50th anniversary on May 9, 1962. Your committee feels that it would be appropriate for this occasion to receive some form of recognition and a number of suggestions have been made. Your committee would, however, welcome any further ideas which the delegates may like to put forward as it feels that this important anniversary should not be allowed to pass unnoticed.

**E. J. Hinge** hoped they would remember on this important occasion to give their best to their showmen, and their job was to sell the cinema business to the public. An opportunity such as this would not arise for another 10 years.

**J. K. S. Poole** asked whether they should not throw their theatres open to the public for the day without charge.

**Mr. Spencer-May** said he also had had in mind the idea of "open houses".

The president said that all these ideas and any others submitted would receive consideration and it was stated on behalf of the Birmingham branch that they were prepared to mark the anniversary during the course of the 1962 conference. (Received and adopted.)

**H.**—A small Governmental study group, on which the United Kingdom will be represented, is to be set up in the next 12 months to discuss copyright in relation to cinematograph works. In this connection the Board of Trade has asked whether the CEA wishes to make any observations under a number of headings. As the committee has no direct voice in the matter of interest, it is expected that the committee of the Five Associations will set up a specialist sub-committee to consider the Board of Trade letter and make recommendations as may be necessary. (Received and adopted.)

## MAGNETIC SOUND SYSTEMS AND OPTICAL PRINTS

Consideration was given to the following resolution from the Scottish branch:

"The executive of the Scottish branch feels this is not the time to burden exhibitors with the needless expense of the installation of a magnetic sound system and would ask the General Council to do everything in its power to maintain the supply of optical prints."

**J. W. Davis** said that he had always been a strong supporter of the perspective of Scottish members, but on this occasion he felt they were barking up the wrong tree. If magnetic prints were going to give better reproduction than optical prints, he would not be on the progress. They should make sure they did not pay uneconomic prices, but when the cinema was fighting for its life he hoped they would not take any step which would stop the improvement of what they were offering to their public.

**J. K. S. Poole** said that the Scottish branch appreciated the motives of the technical committee and it was logical to support technical progress, but they considered this was largely an economic situation. The majority of independent and suburban smaller halls were quite unable to afford even the comparatively small capital expenditure, and if there was a certain amount of money available, he thought it should be used for carpets, seating, etc., which were more directly noticed by the public. If sound was had then of course it would be better to replace many optical sets which were still turning out remarkably good standard of sound. He knew of many cases over 20 years of age which were of excellent sound and although they might look rather old fashioned from the outside they were still very good. The committee laid some stress on the public's discrimination in the matter of good sound but he suggested that this was being exaggerated. The branch was of the view that whilst it appreciated the enthusiasm

for progress it could be that the circuits and certain of the major independent in supporting this would start the trend whereby optical prints were run down until such time as hundreds of exhibitors were forced to spend money they could ill afford, and the council must not allow that to happen.

**W. Carr** stated that the Northern branch supported the resolution in every way. They all recognised that it was essential to have a question of sound installation, that it was nice to have the best quality of sound, but hundreds of members throughout the country had got optical prints and were personally satisfied with their patrons, were also satisfied. Without going into technical details, the matter was largely financial. The large majority of independent members of the Northern branch could not afford the £500 or £600 that it would cost. Many would remember that they were persuaded to install magnetic sound in the early days of Cinema-Scope and what did they find—that they were usually short of money.

In reply to a delegate's inquiry as to cost of installation, **Dr. Kennell** replied that the average cost of sound head and pre-amplifier was about £550 and the average cost of a magnetic head was £450 and the highest about £850. Since then further inquiries had been made and a good quality German equipment had been offered for £252 and a standard American-made one for £99 for an interchangeable bracket that would fit any equipment.

**W. Cartledge** reminded the delegates that they were living in a very different era today compared with 10 years ago. They had a group of young people on whom they relied almost entirely to fill their theatres and who were very sound conscious and knew exactly what quality of sound was required. They had to get their theatres to the best of their ability he felt that the optical sound did not compare favourably with the sound one got on television. It was difficult to get a good quality of sound to make the comparison and he received letters from people all over the country who thought that the sound in a particular theatre was not good. He thought that the optical sound was not good enough to make the comparison and he received copies unless sufficient people were given magnetic sound. He thought the general idea was that there would be quite a long period when both systems would be used and the studios would be some considerable expense to make them available. It would be a retrograde step to sit back and do nothing about this.

**Mr. Hinge** said that several speakers had spoken in favour of optical prints and he was among them. Many members were quite content to continue with optical prints.

**R. C. Hill** said that the Devon and Cornwall branch was composed largely of small independent exhibitors and they were dismayed at the prospect of having to expend this sum of money. He thought there was a tendency to think the public more critical than they were. This was a question of quality and in this reason his branch supported the resolution.

**Mr. Spencer-May** thought that magnetic sound had advantages, their patrons would not really know why they were enjoying a picture more than before, but it would be fuller and they would notice the instruments in the orchestra. If the cost was spread over two or three years it would surely not be a crippling blow for something which would keep people coming to the cinema. It seemed to be an idea that there was a panic situation in which everyone was going over to magnetic prints tomorrow. The recommendation of the branch was that optical prints would continue to be used for those who did not wish to put in magnetic.

**C. H. Whincup** tried to assess the merits of what previous speakers had said but found it very difficult. It seemed to be an idea that magnetic sound was a welcome improvement although he did not think that a good many patrons in the Leeds district appreciated the difference. He thought that there were all degrees of improvement in the entertainment they offered in every way possible, he hoped they would concentrate more on trying to get magnetic entertainment rather than stand in the way of magnetic sound.

**T. F. Massick** could not understand why more magnetic prints were not available. Had these been produced the natural sequence of things had been different and some of the independent exhibitors would have followed suit.

He could not see any problem; the Scottish branch was not asking for anything except for the General Council to maintain a supply of optical prints.

**R. H. Godfrey** thought that where the Scottish branch had gone wrong was in saying that this was not the time to burden exhibitors with unnecessary expense. Otherwise they were all in agreement. He was under the impression that the executive committee and the General Council had already stated that they intended to ensure a steady supply of optical prints in the change-over period. He hoped it would not go out from the council that a certain section thought it needless expense to install this essential equipment at the same time it was necessary to look after the small members.

**Mr. Woolf** asked whether it was necessary to take a vote on the resolution. He was in favour of maintaining the supply of optical prints for the houses that needed them but also in favour of the installation of magnetic sound.

**J. W. Davies** asked whether members were at liberty to fit magnetic sound to Western Electric and RCA equipment, if not the matter was of purely technical interest.

**Dr. Knopp** stated that reference had been made to the BFPA ad hoc committee. He wished to point out that this was not a national but an international matter and there was afoot an international standard for magnetic track release prints. That was supported by every country in the world but was a member of the international standards organisation. This arose from the fact that the technicians of the industry were convinced that the adoption of magnetic track was inevitable. The technicians of this country were concerned in safeguarding the interests of exhibitors and he was pleased that they had had the support of the producers' association on the retention of optical track at least for a period of four to six years. Following this a proposed standard for an interim release print bearing full width optical track had been formulated. In reply to Mr. Davies' question if an exhibitor owned his equipment he could do what he liked with it but if it was under some form of contract then the exhibitor might be restricted.

The following amended version of the resolution was put to the meeting and agreed:

"The executive of the Scottish branch, whilst welcoming the increased use of magnetic sound, nevertheless asks the General Council to do everything in its power to ensure the supply of optical prints."

#### BRANCH AMALGAMATION

The following resolution from the North Lincolnshire branch was agreed and, subject to such ballot being in favour, June 30, 1961, was appointed as the operative date of amalgamation:

(a) "That the General Council of the Association be requested to take a postal ballot (under Rule 62) of the members of the branch for or against its dissolution, on a date to be appointed by the General Council with a view to the transfer of the members of the branch to the Notts and Derby branch and the transfer of the assets of the branch to head office."

(b) "That subject to the aforesaid ballot being favourable all assets of the branch as at such appointed date be transferred to head office."

#### LATE BOOKINGS IN THREE-DAY SITUATIONS

Consideration was given to the following resolution of the Northern branch.

"The members of the Northern branch request the members of the CEA-KRS joint committee to discuss the position of late booking in three-day situations, which is causing a considerable amount of hardship among independent members of the branch, and to ask them to endeavour to speed up the availability of prints for the three-day situation."

**E. J. Hinge** said that he had always tried to keep in mind the fact that there was a large section of the CEA which looked to the General Council to protect their interests, and that was the reason for this resolution. As exhibitors they all knew the problem but he urged that an early opportunity be taken for this matter to be discussed fully at the joint meeting of the CEA and KRS. There were a number of members of the association who had always been

recognised as three-day situations and owing to closure of these situations were now solo situations. If an over-zealous traveller said to these exhibitors "you can't have a film for six months unless you play it for six days" that was putting the exhibitor in a very difficult position.

There were a lot of exhibitors closing because the only films they could get were six months old. They were always told the same story, that the prints were needed to fulfil six-day situation. His colleagues in the branch told him that they had discovered that this was not the case and prints were lying idle which could have served three-day situations. Here they were trying to revive the interest of the public but the renters for some misguided reason were saying "if you want a film you must play it for six days or you don't get it for four to six months."

There were a few films that would stand up to six days in a three-day situation but that was the exception rather than the rule. All they were asking now was that sympathetic consideration be given to the less articulate members of the association who expected service from the General Council and that the matter be discussed very seriously in the joint committee. It might be advisable when such discussion took place to ensure that a sufficient number of members in the three-day booking class were represented.

**Mr. Godfrey** agreed with Mr. Hinge and said that the industry lost a great deal of revenue through putting back of three-day bookings for unreasonable periods. He hoped that discussion on this matter could also take place at branch level with renters' representatives.

**Mr. Elton** hoped that when this was discussed in the joint committee the CEA's representatives would not be deterred by the fact that it had been discussed before.

They had been fighting this for at least three years and it was of vital importance to a very large number of theatres. It was no good skirting the fact that the length of time in which a picture could be played must be governed essentially by the number of people there were available in the situation and the potential patronage which could be drawn upon. It was useless asking that a film should stand up to a long run if there were not the people in the area.

The president said that before the matter was taken to the joint committee it was essential that data be sent in regarding individual cases.

#### NEW MEMBERS

New members were elected and

alterations in representatives were agreed as set out in the ballot list dated May 9, 1961.

#### NEXT MEETING

It was agreed that the next meeting of the executive committee be held in London on June 14.

#### EXEMPTION LIMIT

**Mr. Massicks** raised the point regarding the difference between the exemption limits of FIDO and the levy and asked why they could not both be £250. He put the suggestion forward and hoped that some of the branches would take it up.

#### SUNDAY CHARITY LEVY

**Mr. Fennell** thanked the two major circuits for their assistance in recent campaigns in the branch area when complete abolition had been obtained in two cases.

**Mr. Dewes** felt sure he was speaking for both the circuits in saying that they were pleased to co-operate and had received valuable support from the independents in many areas.

*continued overleaf*



**SPARE THE ROD . . .** packed with dynamic selling-power. The high-tension story of a battlefield that calls itself a school. A film to keep your patrons spellbound. Provocative, magnetic, exploitable entertainment.

**MAX BYGRAVES** in **SPARE THE ROD** from the novel by **Michael Crichton** co-starring **DONALD PLEASANCE**, **GEOFFREY KEEN**, **BETTY McDOWALL** with **ELEANOR SUMMERFIELD**. Produced by **Victor Lyndon**. Directed by **Leslie Norman**. Screen-play by **John Cresswell**. A **British Lion-Brynton** release through **B.L.C. WEST END**: Odeon, Morrie Arch, May 18th. **GENERAL RELEASE**: June 19th. (Ronk Circuit)





# CEA Open Forum

THE PROBLEMS of the third circuit were fully discussed during the Open Forum at the CEA summer conference in Torquay last week. While it was generally agreed that steps should be taken to strengthen the circuit, president Sydney Lewis advised the association to wait until talks with John Davis, chairman and managing director of The Rank Organisation, had taken place on June 13 before any action was taken.

Representatives of the renters as well as exhibitors took part in the discussion and it was felt that the problems involved could be settled providing goodwill was shown on the part of the two major circuits.

T. F. Massicks opened the discussion and commented that he hoped it would result in "something that the committee will be able to take forward and pursue for the benefit of all concerned."

He said he was delighted to read in the trade press that the producers were prepared to fight to maintain a third circuit. Lord Archibald, he recalled, had already stated that the circuit was vital to the industry and was important to American films.

However, he said he did not agree with the BFBB's statement that pressure might be put on Parliament to do something about it.

"We do not want any pressure on the Government which would force any levy, on us. This would do more harm than good," he stated.

"We don't want pressure on Parliament. We don't want any Government intervention with its attendant politics. The business is tricky enough without being run, even by remote control, by civil servants."

Mr. Massicks said he also disagreed with the BFBB that the third circuit only affected the London area and not the provinces.

Moving on to the substance of a better third circuit, he declared: "One point about this third circuit release is that it must have its fair proportion of good pictures."

How is the third circuit release going to get that type of picture?"

The producers also realised the importance of the circuit and occasionally, as in the case of "Very Important Person," gave it a National release.

"There is an upward trend in cinema takings and attendances—people are trying all the other forms of entertainment and are going back to the cinema," Mr. Massicks continued. "We must see to it that they have these good films on the third circuit."

It should be realised that for every bad release put on this circuit, the shortage of

patrons that results must affect every section of the industry."

The loss of patrons resulted in loss of maximum potential box-office returns and it was on this that the future of the industry depended.

The third circuit should be kept and should be given films of good quality.

The producers must know that they are going to have another outlet for their product and out of this meeting this afternoon if they will guarantee a circuit of this description, I think we will win in the end.

"If we do not get the third circuit, bang will go all the subsequent run and district run theatres."

The CEA must help the producers on this question, Mr. Massicks concluded, but he stressed again that the Association did not want Government interference.

He added that MPs had suggested that CFI, organisations should provide first-run houses for the National release. The circuit houses, he commented, wanted the third circuit release to operate, and operate effectively.

Victor Chapman of Granada said that it was important to find out, as early as possible, what were the possibilities and number of theatres that could take a third circuit release.

We can go on talking all the afternoon about the necessity of strengthening the third circuit," he commented.

Certain theatres could be taken from Rank and ABC to boost the third circuit, he went on, but it was essential to know many theatres could already take a third circuit release.

"Thus we can then see how important this circuit is to a distributing company," he added.

It could be interesting to know how many theatres in the London area can take the National Release against the present Rank and ABC releases."

This would give some idea of what chances a third circuit had of attracting important films."

Wyndham Lewis, of South Wales branch, pointed out that the discussion could not get very far unless goodwill was shown on this matter by the major circuits and renters.

The London release was the main trouble, he thought, and he agreed that the circuit should have good films. "It is no good putting all into one release, however, and leaving the drag for the others," he commented.

Mr. Lewis said that in his opinion the smaller

halls should be prepared to let the larger and better theatres have the better films. Somebody would get hurt, he said, but the problem had to be settled for the good of the industry.

"I think we have got to start doing it now," he said. "We have got to think about what we are going to get out of it tomorrow, not today—unless it is hurting us today."

The whole problem really rests on the shoulders of ABC and The Rank Organisation. They really can direct this whole operation. The renters must come in line with it and at times I think they may come around to our way of thinking."

Mr. Lewis said it was essential that there should be as many streams of product going out week by week as possible.

At the moment, there were only two and a half streams going out, "but I think there is room today—and enough people going to the pictures—to have three separate streams of product."

The difficulties of the third circuit could not just be blamed on bad pictures. No one set out to make bad films.

He recalled a reference earlier in the discussion to a problem of interrelationship between all sides of the industry, including the equipment people. We are all in this together.

If we are going to make a living out of it, it is a matter of all sides working together."

F. L. Thomas, managing director of Rank CFI, said he was "a little concerned" at the phrasing of the report of the Finance and General Purposes committee on the need for the setting up of third circuit.

"We have one there already—the bricks and mortar are there," he said. "It does boil down to a matter of product."

He recalled a reference earlier in the discussion to "a certain film" ("Very Important Person"). "If I was to say it is purely a National Release, my contemporaries might not laugh at me, but sleeves and say I am changing," he commented.

However, we did set out to put a film into the pool and this particular film has shifted the balance of power."

One of the main troubles with the National Release, said J. S. Poole, of Edgware, was that there was no guarantee of a certain number of good films per year.

"If it was possible to have an allocation of the really good films on the third circuit, that would, in itself, provide a good measure of confidence in the circuit," he said.

Mr. Poole said he had been offered films on the National release but had turned them down.

"However, give me several good bookings to enable me to carry my patronage along and I will make the effort," he added.

He pointed out that there were a large number of independent circuit on the third circuit who had been paying "very material sums" to help British production, but who were just "left the crumbs."

They have a claim to say that if they are contributing towards British production, they are entitled to a reasonable number of good films a year."

Victor Chapman referred to the barring system and described it as "antiquated." Many theatres were barred from playing films today because of a system set up 20 years ago.

He said he did not think the problem of the third circuit could be dealt with without reference to the entire barring system.

Kenneth Hargreaves, joint managing director of BLC and managing director of Columbia Pictures, said that in considering this problem, it was helpful to have as many facts as possible from all sides.

It was undeniable, he said, that the problem was in the London area.

The National release seems to have acquired something of a stigma—many theatres in the London area that can play the National release do not do so, they prefer to play something else."

He said it was unquestionably the job of the distributor to get the maximum return out of each picture.

"There can be no question why, if we have an important picture to sell, we must sell it to

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The president added that if any member was in difficulty regarding the Sunday charity levy and there was no ABC or CMA theatre in the vicinity they should not fail to ask the two companies for assistance. The sooner the global sum was brought down the nearer they would be to total abolition.

### CTBF

Mr. Black, on behalf of the Leicester branch, handed a cheque to Ralph Bromhead in the amount of £450, being the proceeds of a special showing of the "Facts of Life." Mr. Bromhead returned thanks on behalf of the CTBF.

### VOICE OF THANKS

A. G. May, on behalf of all attending the conference, proposed a vote of thanks to all those responsible for organising the conference and dispensing hospitality, and in particular: The London and Home Counties' branch conference committee and their secretary, Arthur Taylor.

J. Lyons for La Gala and for the entertainment they were providing on Wednesday evening.

Harry Adley and his son, John, who was following in his father's footsteps.

Messrs. T. Wall for their delightful informal evening on Sunday.

The directors of ABC for their wonderful tribute to Sidney Lewis.

Nat Cohen and Stuart Levy, from whom they had come to expect something good and who they all hoped would continue to "Carry On."

Eldorado for the prizes contributed to the CTBF draw.

The president thanked Mr. May for those warm and good wishes and thanked everything that had been done for them. He himself would be less than human if he did not say how much he in particular appreciated what the directors of his own company had done for him. He had had no idea of the magnitude of the task his colleagues had set themselves, and was overwhelmed. His only regret was that his children had not been there to see it. He would like to say to his directors that whatever might happen in the future he and Mrs. Lewis would always remember with pride, joy and gratitude their association with the company. In closing the president thanked all his friends, from whom he had received nothing but kindness.





Paramount launched Hal Wallis's "All in a Night's Work" with a celebrity premiere at the Plaza, Piccadilly Circus. The comedy stars Dean Martin and Shirley MacLaine. The critics were unanimous in their praise of Shirley—"This girl—she's a great comic genius!"—*Daily Express*... "I can't resist this girl."—*Evening News*... "Hard to keep your eyes off Miss MacLaine."—*Evening Standard*. A particular feature of the premiere was the attendance of some of Britain's top male singers who were guests to see singer Dean Martin, now considered by many to be one of the screen's finest light comedians. "All in a Night's Work" will commence its London general release on the ABC Circuit on June 25. Above: Fred Hutchinson and Harry and Mrs. Danziger

## 'ALL IN A NIGHT'S WORK' AT PLAZA



Sir Henry and Lady French; Lord and Lady Brabazon; Dennis and Mrs. Goodwin



Sidney and Mrs. Tafler; Delphi Lawrence; Mrs. Lee Thompson and John Sutro; Jess Conrad

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# CEA Open Forum—continued from page 16

the Rank or ABC releases and not the National release. It is up to them to see that some equilibrium can be restored for the third circuit.

"Unless a third circuit of some sort continues in existence, it is my belief that the product supply will, before very long, be diminished in consequence."

**E. J. Hinge** commented that the whole problem arose when the two separate circuits, the Odéon and Gaumont releases, were merged.

"Until this National release circuit is defined and unless there is some form of parity between the three releases you have not got to the solution of the problem," he said.

It was essential that there should be a definite third circuit, he went on, so that everyone knew where a film was going and when it would be on the market. If a definite third circuit could be brought into being as a result of talks in the near future, the problem would be solved.

**Mr. Hinge** added that he thought the industry could sort out its own problems and that as a result of discussions, it would be able to assure the Board of Trade that Government intervention was not necessary.

**W. J. Fooks**, of Cardiff, asked if there was any way of finding out the strength of the independents to assure the producers of some definite booking strength.

**Rounding off** the discussion on the third circuit, president **Sydney Lewis** commented that as things stood at the moment, the third circuit was not looked upon with the same degree of importance as the other releases.

"I am of the view that the meeting with John Davis (fixed for June 13) may provide us with some information that will give us the key to the solution of the problem," he said.

The actual strength of an organised third circuit was not known, he continued, and therefore there would have to be a good deal of investigation and research into the matter.

"If it is true to say that the time will be more delighted than the producers,"

He added that it would be wise to wait and see what John Davis had to say on the matter before the CEA took the matter into its hands.

**W. F. Gilley** raised the second topic for discussion when he complained that, as a sub-contract-run house, he was never told soon enough of the date of his bookings.

As a result, he said, he was unable to plan his booking period very far in advance. He also asked what he could do to obtain the publicity achieved by the first-run?

**S. K. Lewis** replied that this problem was due to the fact that there was a reduced amount of product. The only solution was a greater independent production.

"The producers are now endeavouring to get co-production agreements," he added, "and we are hoping that in that case the number of films will be greater and that there will be more time following the trade show date."

**E. J. Hinge** commented that it would also help if a larger number of copies were made available.

Ice-president **Miles Jervis** raised the question of the barring system again in relation to this problem and said it should be overhauled.

He added that this also raised another viewpoint in regard to the third circuit. "Perhaps we can do away with the present release system—that may be the answer," he said.

**L. P. Huddleston**, of Witney, said that he had run up against similar problems to those of Mr. Gilley.

He had been asked to do a booking for six days and had agreed to do so immediately after the first run in Oxford. The picture had been a success in Oxford and the renter had then told him he could not have his booking as the film had been given an extended first run.

**Mr. Lewis** advised him to submit his problem to CEA head office.

**Mr. Huddleston** said he had submitted it to the ABC head office but they had not replied. During discussion on this problem, **A. Spencer** returned to the question of the third circuit and asked if information would be available immediately on who took the National release.

**F. L. Thomas** replied that in terms of possibilities among the renters, whether it was the

National release or the Rank release, the possibilities were almost identical.

**Theo Figelstone** said the problem appeared to be in the London area which was governed by the circuits.

He commented that if ABC and CMA were genuine in their desire to have three sources of supply, they could settle the matter themselves without a meeting with John Davis.

"It is in their hands. Let's see how genuine the circuits are," he added.

**S. K. Lewis** commented that the problem could not be tackled properly unless the names and numbers of theatres constituting the third circuit were known.

**C. H. Whincup** of Leeds asked whether an undertaking was given when CMA was formed that the Odéon and Gaumont theatres would continue to be booked as separate circuits.

**Mr. Lewis**: "Following representations to the Board of Trade, it was agreed that these two should be unified."

Discussion then moved on to the British production levy and **Charles Brown** asked if this could be paid monthly or quarterly instead of weekly. This would put it on a more equitable basis and would also save in administrative work.

**Mr. Lewis** replied that if this problem were put to head office it would receive full attention.

The question of a proposed AA certificate was raised by **W. Eddowes** of Star Cinemas, who asked whether the CEA had expressed an opinion on this.

General secretary **Ellis Pinkney** pointed out that this had been discussed by GC. He reported that the present position was that the BBFC was seeking discussions with the local authority associations on the matter.

He said that when the general council had discussed the certificate about six months ago there had been a slight majority against it. This resulted, he felt, from a fear that the local authorities might not recognise the certificate.

"I had it not been for this fear he thought the small majority would have been in favour of the AA's introduction."

**R. H. Dewes**, of CMA, said his company would like to see the introduction of this certificate, particularly in the view of the type of X films that were being shown and were bad for the trade.

"If the local authorities accepted it," he said, "I am sure it would be a very helpful thing indeed from the point of view of exhibitors."

**Mr. Lewis** returned to the question of bookings being made available for three-day houses and referred to the difficulties encountered where a picture was being withdrawn from circulation.

**Ellis Pinkney** explained that in this particular case the exhibitor concerned had a three-day situation and wanted to play "Around the World in 80 Days."

United Artists had told him that the picture would be withdrawn in June and that there would be no three-day bookings. **UA**, said **Mr. Pinkney**, had also stated that its policy on this matter was similar to the policy of other renters.

**Mr. Pinkney** commented that the film would be shelved by the company and probably, about nine months later, would be brought out again for another first-run.

**E. J. Hinge** added angrily that if this happened in the case of a British film, the Board of Trade should be asked to exclude it from compensation of quota for cinemas.

**Dennis Owen** asked the general secretary to advise members of the association in the CEA news letter of the legal position in regard to Bingo.

**Theo Figelstone** also asked what was the attitude of the KRS to Bingo now that it had been introduced by the big circuits.

**Mr. Pinkney** replied that the KRS would not agree to playing time being taken up by Bingo.

"If you do, you can look forward to playing compensation to the renter for loss of playing time."

**Mr. Figelstone** said Bingo was now being run in several cinemas on the basis of three days for films and three days for Bingo.

"I do think the KRS and CEA must have another think on this matter," he added. "As far as the exhibiting side is concerned, we feel that every cinema that can be kept open must be kept open."

**Mr. Dewes** pointed out that the CMA was not providing any normal film playing time for Bingo.

Support for **Mr. Figelstone** was given by **Alfred Davis**, who said that in the case of the smaller subsequent-run three-day houses which were unable to keep open all week, it would be "short-sighted" not to allow them to run Bingo for three days.

**H. Elton** said he thought this matter should be left in the hands of the exhibitor concerned and the distributor to work out any arrangements for Bingo.

**S. Wild** suggested that Bingo could be played during an interval in the evening. "We are trying to get people to come into the cinema to see films, and Bingo would be a further attraction," he commented.

**S. K. Lewis** said that provided exhibitors running Bingo formed a club, they could charge a membership fee. Otherwise there could be no profits from the game.

**R. S. Camplin** pointed out that the attitude of the KRS to Bingo arose from an agreement with the CEA. In fact, he said, the CEA had first raised the question of the playing of games in cinemas.

**Mr. Lewis** said that at the time of the agreement, the CEA felt that the introduction of games into the cinema would not be conducive to the best interests of the industry.

**P. J. H. Hill** said that he was operating Bingo at one of his cinemas on one night a week. However, he deplored the need for this, ultimately it would be to the benefit of exhibitors.

Speaking about the Sunday opening charity levy, **S. K. Lewis** said that throughout the country exhibitors had managed to get the levy substantially reduced.

He urged all exhibitors to play their part in carrying on the fight against "this iniquitous levy." The CEA head office would give every help.

If by their efforts exhibitors could get the levy reduced to minimal figures, the House of Commons would act because it would not be giving much away.

"The sooner we get this levy down to a ridiculous amount, the sooner we will get it done away with altogether," said **Mr. Lewis**.

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# Get to know your local editor, Lewin tells CEA delegates

**CINEMA MANAGERS** and exhibitors should establish a working relationship with their local newspapers. Only by doing this can they find out what is required in the way of news and increase the amount of space they get in the newspaper.

This was stated by David Lewin, assistant editor of the *Daily Express*, when he read a paper on "Film Criticism and Film News" at the CEA conference in Torquay last week. He was introduced by president Sydney Lewis.

Mr. Lewin began his paper by referring to the job of the film critic. In doing this, he said it should be remembered that the critic was not called upon to be a prophet and to predict how a film would do commercially.

"He is merely called upon to discuss the film as it is shown," he said.

To look further into the job of the film critic, Mr. Lewin quoted from an article by C. A. Lejeune in which she stated that films were not an art, but an industry. Consequently, the critic should look for entertainment in a picture and base his review on that.

## Function

He also railed the question of how far the function of the critic was to explain the content of a film. In his opinion, he said, the story should be explained to the reader and the critic should highlight certain scenes in the film that he considered particularly worth looking out for.

"It is also worth while to examine the motives of the producers of the film and why they made it," Mr. Lewin commented. "If we do not question these motives, the audience will."

The audience was made up of different types of people with differing tastes, he continued, and in the same way, readers of newspapers also differed from each other. As a result, it was necessary to have different types and personalities in film criticism.

He quoted examples of different styles from newspaper and magazine cuttings and remarked: "It is up to the reader to decide what sort of critic he wants to read."

He added: "The critic's first task is to please his editor. Then he must show an understanding and liking, if not love, of the industry he is dealing with."

Mr. Lewin said the critic could affect, to a certain extent, the size of the audience. But, he continued, "by and large, the good film, the film that is rewarding and worth while and says something worth saying, does well and the film that does not, does not do well."

## Film news

He then moved on to film news, which he described as the "twin" to film criticism.

They were tied together, he said, but he stressed that so far as film news was concerned, it was important for the people in the industry to know what the newspapers wanted in the way of news.

"It seems to me," he said, "that the cinema manager, the people in the industry, the showmen, do not know their local newspapers well enough."

"How many of you know your local editor and have lunch with him occasionally?" he asked. "How many of you have that working relationship with the newspaper?"

It was no good giving the editor "a lot of publicity stuff" because he would not be interested. He would be interested, however, in news about the theatre and any changes that were being made, and also in news about the theatre's patrons.

If you do this, the amount of space you get will be increased because what newspapers want is news. You should go out and meet them and talk to them and see what space you can get and how you can get it."

He asked, rhetorically: "What is news?" To find out, the manager should apply the principle of whether it would make the neighbours talk or whether it would be discussed over the breakfast table—if it would, it was news.

In concluding his paper, Mr. Lewin referred to the CEA and its title, "Cinematograph Exhibitors' Association was too long for a title, he thought."

The word "cinematograph" was out of date and he thought that exhibitors could be better referred to as showmen.

## Tendency

The first question put to Mr. Lewin came from Peter King, who asked: "Do critics tend to pre-judge films?"

Mr. King said he felt there was a tendency among critics to run a film down for the sake of including a witty remark in the review. He wondered whether this was, in fact, true.

In answering the question, Mr. Lewin also posed one: "Do films pre-judge themselves?" He said he felt they did when they were labelled by their makers in advance publicity.

"I believe that it is necessary for the critic to analyse the whys and wherefores of a picture," he went on.

In regard to the second part of the question, Mr. Lewin commented: "He (the critic) has to bear in mind that his responsibility is not only to his editor, but also to his audience—and he must hold that audience and one of the ways he can do this is by making a witty-cism."

## Style

However, he did not think the critic would sacrifice the film purely for the sake of making a witty remark, but he might pick on a particular point in the film.

The critic had to make his review worth reading, after all, and this was one of the reasons why the reader should get to know his critic and the particular style he used.

Mr. Lewin was then asked whether he thought the critic should review all films on the basis that the medium was an art form and that the commercial side of it should not be taken into account.

He replied: "I think the critic evaluates a film on the value that the film sets for itself."

Kenneth Hargreaves brought the discussion round to the question of space. He commented that in the States there was a wave of unrest in the industry because insufficient newspaper space was given to films. He asked if it was considered that sufficient free space was given to films in newspapers in this country.

Mr. Lewin: "It does depend on what is a good story. It also depends on the type of newspaper—but basically all newspapers want news."

## Hobby

G. Singleton commented that film criticism had become a hobby with him and he read all the critics. But, he said, he had never been asked to assess whether a particular film would be a success.

"However, I do resent the film critic who highly dismisses a film with a witticism," he said. "I think there should be a love of the medium by anyone who sets out on the job of critic."

He added that the film was an amalgamation of all the arts and, as such, the type of film

that appealed to the public gave some indication of the general trend in the cultural life of the country.

R. H. Godfrey asked Mr. Lewin why, when there were ten million people going to the cinema every week, there was not the same amount of space given to the industry relative to its following as compared with football, for example.

Mr. Lewin replied that, with the cinema industry as it was today, he did not think he would be able to find enough cinema news to fill a full page in the paper every day.

The critic's association with the public was raised by F. Pattinson who wondered whether any useful purpose would be served if the national newspaper critic travelled into the provinces and met film people in various parts of the country.

## Qualified

Mr. Lewin said he did not think this was necessary as the film critic was a qualified newspaperman and, as such, he knew the people he was writing for.

The final question was put by vice-president Miles Jervis, who asked Mr. Lewin: "Does the critic ever change his mind?"

Mr. Jervis commented that a person might judge a film differently according to the atmosphere in which he was watching it. This was particularly true in regard to comedies when the laughter of the audience would involve the individual, he said.

Mr. Lewin replied that this might be so in the case of the general public, but not in the case of the critic.

"The critic is doing a professional job and does not, or should not, require any sort of artificial stimulant," he stated.

He added, however, that where a critic was called upon to see five or six pictures in the space of a few days, it would help the critic if he saw the comedies or light-hearted films first.

## IN BRIEF

● Southport licensing committee has reduced the Sunday opening charity levy from £750 to £50. Permission was also granted for performances to start one hour earlier on Good Fridays.

● Contracts for a new theatre seating upwards of 2,000 to be built in Birmingham's new ring-way may be placed shortly. At the moment committees of the city council are studying plans which have been submitted after the corporation advertised for national tenders to develop the site.

● Southampton Town Planning Committee has refused planning permission for the redevelopment of the Rialto cinema as a petrol filling and service station. The Rialto, a 930-seat CMA hall in Shirley Road, was closed recently.

● Cheshire County Council has deferred its decision on whether to adopt a by-law to deal with hooliganism in cinemas after only eight urban district councils, out of 22, and two rural councils, out of 10, voted in favour of the by-law.

● Cinema managements in Leicester plan to apply in May for permission to open on Sunday afternoons from 3 p.m. to 10 p.m. Two years ago, when an application was made for 4 p.m. opening, it was turned down by 29 votes to 27.

● Roy Tennant, manager of the Alhambra cinema, Barnsley, until it closed last November, has been appointed manager of the Gaumont, Leeds.

● Anglo's Cardiff branch has moved to new enlarged premises at 3rd Floor, Royal Chambers, Park Place, Cardiff. Telephone 37941/2.

## CEA BRANCH REPORT

# Manchester rejects proposal to reduce Sunday opening levy

MANCHESTER.—The City Council has turned down the watch committee's recommendation for the Sunday opening charity contribution payable by the city's 50 cinemas, to be reduced from £10,114 to £2,528.

At the branch's meeting it was decided to call a special meeting of representatives of Manchester cinemas tomorrow (Friday) to consider what action can be taken.

"After all the work we put into the effort and having got so near our objective, it was disappointing when the proposal came before the city council that it was thrown out by 66 votes to 57," said D. L. Jones, who presided.

J. E. Moorhouse: "I know two councillors who did not vote because they were interested parties. We are against having to pay the levy for opening on Sundays and against the principle of the levy."

S. Wild suggested that all cinemas in Manchester should close on one Sunday as a protest, and to emphasise to the council how necessary Sunday cinemas were.

One councillor was reported to have stated that by agreeing to Sunday opening the city council had created a complete monopoly, commented H. Woolf.

## Monopoly

There was a poll in Manchester and it was the ratepayers who voted for Sunday cinemas. Talk of a monopoly was rubbish—there was Sunday television and bands in the parks.

Believed party politics entered into the voting in the council.

He added: "I feel we ought to be militant in this matter because Manchester is a key position and might have some influence on the attitude of authorities in outside areas. I think the chairman or secretary should give an interview to the press or write to the newspapers explaining the position."

The chairman recalled that the branch was notified that Rochdale town council had decided to make no alteration in the amount of the Sunday opening charity contribution.

He had written to the town clerk asking the watch committee to receive a deputation from the branch, and had received an acknowledgment stating that the letter would be placed before the next meeting of the watch committee. Application had also been made for the abolition or reduction of the S.O. charity contribution at Macclesfield, said the chairman. Here the levy was 4d. per seat based on seating capacity.

## Resolution

**Magnetic sound:** The chairman drew attention to the Scottish branch resolution for general council expressing the view that it was not the time to burden exhibitors with the needless expense of the installation of a magnetic sound system, and asking GC to do everything in its power to maintain the supply of optical prints.

Mr. Woolf considered the aim should be to bring the cost of magnetic sound equipment down to a price which halls could afford. He was in favour of the supply of optical prints being maintained but would like to see more magnetic prints.

Mr. Moorhouse: "You can spend £600 on decorations and people will appreciate that more than the difference between magnetic sound and optical sound."

**Tombolas:** There had been a lot of discussion in various parts of the country on running tombolas as an interlude, people paying the normal price of admission to the cinema and paying extra for cards to participate in the tombolas, said the chairman. The money paid for the cards was paid out in prize money.

Interest was expressed in the North Western branch decision to apply for permission to hold tombola interludes at cinemas in the Liverpool licensing area.

"So far as cinemas are concerned I think half-an-hour of tombola could be a good thing," said the chairman.

Mr. Woolf said he proposed to inquire from the authorities in situations where he had cinemas their attitude to tombola interludes. Incidentally he mentioned that a man had asked him whether he would be prepared to let one cinema on certain nights of the week for tombolas.

Mr. Moorhouse suggested that a study should be made of the licensing conditions before approaching local authorities.

## Time to recognise AIC says president Mears

AIC PRESIDENT Harry Mears, addressing a meeting of the Council of Management last week, spoke of the successful appeal to the PRS tribunal. "Sense, fair-minded exhibitors, we say we did a good job of work for the industry," he said.

"With your sanction we shall appeal to various bodies in the industry saying: 'Don't you think the time has come when you should recognise us, and place us with nominees on your various committees?'"

"If this is refused after what was said at the Tribunal, we shall have no alternative but to appeal through the proper channels to the Government, to set up an independent tribunal where we can take our grievances and get proper hearing of them. But we hope it won't be necessary."

Mr. Andrews, on behalf of the ordinary members, congratulated the chairman and solicitors for their success, and Miles Byrne conveyed a vote of thanks from Birmingham branch.

The secretary, Aubrey Partner, had received a letter from the assistant general manager of the PRS: "Now that the Performing Right Tribunal has announced its decision, we are preparing to implement an undertaking given in our letter of March 16, 1960, by allowing those of your members who are qualified for 5 per cent. discount provided by the agreement between the society and your association the benefit of the additional discount of 2 per cent. retrospective to January 6, 1960, or to the commencing dates of their licences where such licences were issued after January 6, 1960."

"Naturally this will throw a further burden on our already overworked accounts department, and it will be some time before all the accounts have been adjusted, but our intention is to notify your members as soon as possible of the amounts, if any, standing to their credit, and to offer to refund the amounts or to carry them forward as payments on account of the fees payable for the next licence year. There will, of course, be some cases (I do not know how many at this juncture) where we shall require additional payments by reason of the fact that the fees that have been paid were less than the minimum of 16 6s. per annum laid down by the Tribunal. The discount where applicable will of course be deductible from the minimum reduction of £5 17s. 6d. net."

**Hooliganism.**—Martin Ayres, Astoria, Stevenage, told the meeting of the "fanfare" revolt after the banning of teenagers from his cinema for one month.

"These teenagers, who had just about been breaking the place apart," he said, "were coming in good and mild. I can only say it has done good."

"I have had a tremendous response from as

far away as America, New Zealand, Australia, all saying 'You have done the right thing.'"

"I maintain that what I have done has brought to the public notice what is going on at the local cinema today, with an overall good effect."

"This ban made me realise," Mr. Ayres went on, "that I had taken away from them something which they craved. Having nowhere else to go really hit them hard, and now they are coming back with a 'We mustn't play up or destroy, otherwise we go out again attitude.'"

"I made a statement that the teenagers would be banned for one month—if they behave, no more bans."

He added that there had been no damage since re-admission; that there were reports from the staff of people saying they hadn't been to the cinema for so many months or years, and how nice it was to come into a cinema that was quiet.

There had been re-action from teenagers, council and youth club leaders, he said. Parents on the whole supported his action.

Now he was operating a pass system, an idea he had received from the Astoria, Hull. Every teenager had to have a pass and present it to the pay-box every time they came to the cinema. They could not get in without the card, and this had to be handed up on request.

Five thousand had been printed, and 500 of these issued during the last week. One card had already been withdrawn from a teenager.

**New releasing pattern.**—Association officers would approach Stephen Swinger to point out the position that is arising with independents over the new releasing pattern.

**Independent releases.**—Following on the suggestion of the monthly publication by the KR or trade press of a list of floating releases, Mr. Andrews proposed that Mr. Orr (on his suggestion) should interview certain renters about independent releases.

## Projectionists' pay linked to receipts

IMPROVED pay and conditions were linked with box-office receipts, said P. McGrath (NATKE) at the meeting of senior projectionists held at the Odeon, Liverpool, with the object of encouraging them to assist junior projectionists taking the correspondence course.

Mr. McGrath added that good presentation and comfortable theatres would help in bringing people back to the cinema.

The meeting, held under the auspices of the North-Western area joint apprenticeship committee, was attended by about 90 projectionists. They were welcomed by C. H. Dracon, manager of the Odeon, who introduced G. H. Lee, chairman of North-Western branch.

Mr. Lee said that meeting was a follow up to the one held for junior projectionists a short time ago. Furtherance of the apprenticeship scheme could only come with the assistance and co-operation of the chief projectionists.

P. McGrath, who is joint secretary with Mr. Dallow of the local joint apprenticeship committee, urged the chief projectionists to see that the correspondence course papers were completed and sent in for marking.

The correspondence course, he said, was at the moment more or less a stop gap to take the place of the technical schools. If it was successful it might eventually be possible to have the classes and for projectionists to become a craft grade and get the emoluments that go with it.

Replying to questions Mr. McGrath said that as the apprentices were allowed to complete the correspondence course papers during working hours they were under the control of the chief projectionists, who were entitled to see that the boys did their job.

Mr. McGrath referred to the new BKS manual which would be extremely useful to projectionists and assistants. A copy would be sent to every cinema and projectionists should see that the copy was made available to them.





## Anglo night at Torquay

Stuart Levy of Anglo Amalgamated was host at a highly successful function at the CEA Conference at Torquay last week, when, in addition to premiering for delegates and friends the Bertram Ostrer production "Dentist on the Job" at the ABC Regal, the company also gave a lavish champagne supper and dance at the Imperial Hotel after the premiere. Above, Sheena Marshe, Bill Cartlidge, Stuart Levy, Shirley Eaton, Bertram Ostrer, Kenneth Connor



Stars and guests on the Anglo Amalgamated table; Stuart Levy, Sheena Marshe, S. Lewis, Shirley Eaton, Bill Cartlidge, Mrs. Lewis, Mrs. Alma Redfern, Kenneth Connor



Lord and Lady Westwood, Sidney Caverson, Mr. and Mrs. Wyndham Lewis, and Alan Kean; Mr. and Mrs. A. Taylor and Stuart Levy; a section of the audience at the Regal





Mr. and Mrs. Jim Poole, Mr. and Mrs. A. Spencer-May ; stars and guests on the Anglo Amalgamated table ; Kenneth Connor, Mr. and Mrs. R. K. O. Cooper, and Peter Stiles



Mr. and Mrs. Bill Berriman and Peter Myott ; Mr. Sol Sheckman and Miss Proud ; Mr. and Mrs. C. Whincup, Mr. and Mrs. Godfrey, Mr. and Mrs. E. F. Pinkney, and Mr. and Mrs. Davies



Group includes Mr. and Mrs. Caverson, Mr. and Mrs. Richards, Charles H. V. Brown, Mr. Jenkins, and Teddy Hinge ; Kenneth Connor, Charles Brown and Teddy Hinge ; Alderman and Mrs. Chamberlain, and Mr. and Mrs. E. C. Rogers

# Production

by JOHN CHAMP

I SHOULD THINK that the Royal Family, who are known as great film lovers, both in public and in private, will take more than normal interest in Jon Penington's latest "The Valiant." For Prince Philip was once a midshipman on the cruiser.

Already the Admiralty brasshats are helping. They have, reports Penington, actually read the script. This apparently is regarded as a major breakthrough. Because at the time Penington was in the Navy (as a Lt-Commander, RNR), it was widely believed that Admiralty brasshats were unable to read at all.

The Italian admiralty, too, has given a hand in the making of this true story about their attempt, during the war, to blow HMS Valiant sky-high in Alexandria harbour.

The film revolves round the conflict that develops between the Valiant's Captain Morgan (played by John Mills), and the Italian human torpedo officer who is captured.

The struggle arises because the Italian refuses to say where he's parked his chariot.

Blowing up the ship for the film proved to be as difficult as it was for the Italians.

The Italian cruiser Luigi di Savoia Due degli Abruzzi was rescued from the breakers and revamped by art director Arthur Lawson.

Director Roy Baker was doing the locations in Taranto harbour. Three nights running fuses were laid for the explosion scene in which the ship is badly damaged. Twice the fuses were faulty. The third time a launch pulled alongside and out the detonator wires.

Roy Baker gave up temporarily to come back to shoot some interiors at Shepperton.

Although he's an ex-naval man, Penington has brought in another sailor as technical adviser. He is Commander Ian Cox, who's job is, of course, to say how the Navy was at the time, so that the film-makers can tell him not to worry because, "It won't show."

I gather Cox has already saved the ship a number of times. But he doesn't always win.

On the location he inspected the ship thoroughly. Then he approached an officer he thought was one of the Italian seamen ready in for duty. "Just one complaint," he said. "The washing facilities below deck—couldn't you clean them up?"

It was senior Liam Redmond, wearing a medical officer's uniform. Said Redmond. "Sorry, I'm afraid it wasn't in my contract."

A NEW CHAPTER has started in the story of The Rise Of The House of Asher which started a week or two ago, when Bob and Jack

Asher started their first independent production. "She'll Have To Go," for Anglo Amalgamated at MGM Boreham Wood.

Home from Cape Town has come a third brother—Michael—who has lived in South Africa and worked there in business for 13 years.

He's now been enrolled as associate producer. Bob and Jack are, of course, already well established in the business. Jack as a lighting cameraman, Bob as a director.

The first time they worked together was on the Norman Wisdom comedy, "Follow a Star," and it was during this production that they formed their own company. After making two more successful comedies, "The Bulldog Breed," and "Make Mine Mink," they set about launching their own first picture.

Not surprisingly, they chose a comedy.

Bob Monkhouse and Alfred Marks head the cast. They play a couple of brothers who run their ancestral home on a shoestring, and who learn that their late grandfather has left his lot to a distant cousin. And when they discover the cousin is a woman the problem arises of what to do about her. Will it be marriage . . . or murder?

Anna Karina, a delicious piece of Danish pastry, has been brought over from the Continent to make her British screen debut as the cousin. Harlie Jacques steers the film in and out of the story like a ship in full sail.

Without giving away the plot I think it fair to say that if you ever find yourself east as a murder victim, then pray that it's Monkhouse or Marks on your tail. They just don't seem with it when it comes to murder and mayhem.

For example, I watched Monkhouse in one sequence when he grabs the business end of a spear as a makeshift weapon.

Anna Karina didn't appear to be in too much danger at that moment.

But from the way he shoved that spear down the inside of his trousers' waistband I'd say Monkhouse was!

VAL GUEST'S latest, "The Day The Earth Caught Fire," started with London locations this week. It's a drama with a newspaper background.

For a change I look forward to an authentic newspaper atmosphere in a film. This is because there's an editor in the film played by a man who is so far—as an actor—unknown.

His name is Arthur Christiansen. For 25 years he edited the *Daily Express*.

THE ASSOCIATION of scriptwriter Jack Davies with Julian Wintle and Leslie Parkyn, which got off to a flying start with "Very Important Person," is being continued in the comedy field.

You've heard of the self-help organisation for alcoholics? Well Jack's produced the idea of having one for crooks. The title: "Crooks Anonymous."

Says Parkyn, "It's about an habitual pick-pocket petty thief and the efforts of the society to reform him. It gives us a chance of getting

a really good cast and producing really high comedy."

He hopes to start shooting "Crooks" at the end of the year, and has been talking with Ken Annakin (who directed VIP) about the director assistant.

The Davies script treatment is also being applied to "The Fast Lady," another comedy about the present-day phenomenon of everyone's own car. It picks its way—very amusingly I gather—through the hazards of buying second-hand cars, unscrupulous salesmen, driving lessons and tests. Again, it's for Wintle and Parkyn.

I RAN INTO Bryan Forbes down at Shepperton Studios.

He was driving a car that comes from the stable that makes "The Best Car In The World." But he had that "one down" look that comes with the knowledge that it is, in fact, people noise.

Fortunately people are rallying round to give him a hand to remedy what appears to be the only flaw on the Forbes horizon.

John Wolff, for example, has asked him to script "The L-Shaped Room"—from Lynne Reid Banks' best-seller—for Jack Clayton to direct.

The Rank Organisation are arranging a bumper send-off for his first film as a director, "Whistle Down The Wind." It will, I hear, go out during the summer holidays.

All these things should, I imagine, help him to get as new a car as the one Peter Sellers has just acquired as his 57h (or is it 58th?). And leave something in the till towards his next independent production.

## SHOOTING NOW

ABC ELSTREE—"Francis Drake" (TV series). "Go To Blazes" (Associated British for Warner-Pathe), producer Kenneth Harper, director Molly Truman.

MERTON PARK—Television commercials and documentaries. "Clue of the Silver Key," producer Jack Greenwood, director Gerald Glaister.

FINWOOD—"Raising The Wind" (Anglo), producer Peter Rogers, director Gerald Thomas.

SHEPPERTON—"The Innocents," producer/director Jack Clayton; "The Prince and the Pauper" (Disney), director Don Chaffey. "That Uncertain Feeling" (British Lion), producers Frank Launder and Sidney Gilliat, director Sidney Gilliat. "The Valiant," producer Jon Penington, director Roy Baker.

MGM BOREHAM WOOD—"She'll Have To Go" (Anglo), producers Bob and Jack Asher, director Bob Asher. "Postman's Knock" (MGM), producer Ronald Kinnoch.

BEACONSFIELD—"Ghost Squad" (tv series).

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# Television

by TONY GRUNER

**HOW DOES the Screen and Television Writers Guild stand in relation to the film and tv industry? Those interested in seeking an answer to the question would have found much food for thought at the annual general meeting held at Bush House on Sunday.**

There were there. Several hundred of the best writers in films and television, men and women with strings of gold credits to their names, crowded into a smoke-filled room while outside the sun blazed down on the rest of London.

Within a few minutes they learnt that their Guild was pushing its way forward into the council rooms of every important organisation within the trade.

During the last year agreements had been signed with the ITV companies and the BBC for a new minimum rate of pay for writers of television plays; a liaison committee had been set up with the British Film Producers Association to prepare for a new agreement for feature films; a revision of screen credits favourable to the Guild was on its way; a Censorship Committee had been formed and was working in the closest harmony with Sir Robert Fraser and John Trevelyan; and last, but not least, serious discussions were taking place with interested parties to enable writers of television films to receive royalties for their work.

## Membership

Internally things did not look too bad either. Membership was up to a record figure of 800, which, according to general secretary Kim Honess, covered practically every writer working in the film industry and about 75 per cent. of those in television.

Financially speaking the Guild showed a deficit of £7 in the annual accounts, but this was an improvement compared with the previous year when the accounts showed a loss of about £200.

Two hundred of the 800 still had to pay their dues for 1961, but the general tenor of the meeting seemed to indicate that most of the delinquent 200 will have settled their debts during the next few months.

## Promotion

The Guild itself had expanded quite a bit during the last year. It has moved from the two basement-like dungeons into better quarters at 7, Harley Street, an assistant secretary had been appointed to help Honess deal with the increasing volume of work, a Benevolent Fund had been started with £2,000 in the kitty and an awards jury is busy with plans to promote the creative quality of writers' work within the industry.

In spite of all these positive factors, and that attending this meeting were some of the most distinguished writers in films and television, missing from the Guild AGM were both idealism and eloquence. From the top table downwards the standard of oratory would have disgraced a normal branch meeting of an average craft union.

There were plenty of issues for the members: censorship, the payments of royalties for television films, the possibility of strike action if the Guild does not get its way, alleged administrative weaknesses, whether The Rank Organisation was right to refuse to book "The Mark," and the duties and responsibilities of writers working for television.

Clearly the meeting was in favour of less censorship and several speakers wanted all film censorship abolished. After Leigh Vance explained with finesse that a spokesman from the Foreign Office would envy the fact that John Trevelyan was sympathetic to writers and doing a decent job, the opposition was reduced to almost a one-man revolt led by film-television writer John Antrous.

## Censorship

Television censorship was likened, in the words of Patrick Brawn of ABC Television, to a cloud of smoke behind which it was difficult to find the instigator.

This, too, was referred to the censorship committee to see what could be done.

The possibility of strike action over royalties in the television field was stated in a positive manner by Ted Willis, chairman of the Guild, who said, "on this issue we cannot draw back. This is where we must dig our heels in."

What was being planned if the production companies refused to agree to royalties? Said Sid Collin, on behalf of the General Council, "We called a meeting of the top tv film writers and about 20 turned up, it was a very good meeting. We have been assured of their support for the Guild's claims."

To this Lewis Greifer wanted to know what would happen to the "periphery of writers involved in tv films numbering about 100." What would be done about those people?

## Important

Were they not more important than 20 elite writers who were in some cases already receiving some form of royalties?

Collin was unable to give any satisfactory answer to that question.

Then came the issue of "The Mark," the Fox production which had been refused a circuit booking. An emergency resolution protesting against the decision was moved. At first the meeting, including chairman Willis, seemed to go with the idea until Frederick Gottfried, script editor of Associated British Picture Corporation, and Stuart Douglas, ABC contract writer, pointed out that no one knew why the circuit had refused to show the film.

The mover of the resolution was asked whether he would be prepared to allow the incoming General Council to find out first. He was.

Listening to the speakers, one was conscious of the differences between a Guild AGM and, say, the annual meeting of Association of Cinematographers, Television and Allied Technicians.

There was little rough and tumble of debate,

hardly any criticism with the quality of films or television now being shown, or of the standard of writing in either medium.

A stranger entering the room would have had a hard time guessing that seated in the packed hall were sensitive creative men and women wishing to raise the standards of the industry to a higher level.

Only one speaker touched on the issue of higher standards, and this was Stuart Douglas. He called on his colleagues to raise their sights higher and to stop being placid salesmen of detergents and to try new themes away from the dreamworld of international detectives and Teddy Boys.

He wanted the Guild to associate more with other unions to learn from them, and like the ACTT sponsorship of the Arnold Wesker play, "The Kitchen," work for them.

## Standards

Douglas, in other words, criticised the whole theme and purpose of independent television and wanted the Guild to stop the deterioration of literary and dramatic standards on tv.

His speech, which would have received a rousing hand at a NATKE or ACTT meeting, was greeted with a perfunctory handclap. It was answered by two speakers who indignantly pointed out that the Guild was not a political organisation!

Whether his colleagues appreciated the remarks of Douglas or not, for the press who attended the meeting it was the only sign of real life and enthusiasm that had been shown at the meeting.

For Douglas had brought to the fore a subject that in many ways is as important to the Guild as censorship and royalties—the responsibilities and obligations of writers to the industry and themselves in raising the quality of work to the highest possible level.

## Commercial Sales Division of RCA

RCA GREAT BRITAIN has opened a new division, to be known as the Commercial Sales Division, with headquarters at Sunbury-on-Thames.

R. F. Collins, previously RCA's cinema sales manager, has been appointed manager of the new division. Sales of cinema equipment, sound reinforcement and RCA Hollywood 16 mm. projectors will be handled by the Commercial Sales Division in addition to further products now being developed.

This re-organisation is a reflection of the increasing activities of RCA in Great Britain and is indicative of the broadening scope of their marketing activity.

## Trevi wound up

AN ORDER for the compulsory winding-up of Trevi Film Productions, Ltd., television and film producers, of Maddox Street, W, was made in the High Court last week on the petition of Park Lane Hotel, Ltd., creditors for £138.

There were no notices of opposition or support. The respondent company did not appear.

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## Return to Peyton Place

Twentieth Century-Fox. American (A). CinemaScope. Photographed in De Luxe Color. Featuring Carol Lynley, Jeff Chandler and Eleanor Parker. Produced by Jerry Wald. Directed by Robert Aldrich. Screenplay by Philip Yordan. Director of Photography, Charles G. Clarke. Music by Franz Waxman. 121 minutes. Release June 26, 1961

**POWERFUL**, compelling and provocative romantic melodrama, superbly photographed in CinemaScope and De Luxe Color. "A follow up to the fabulously successful 'Peyton Place', it deals with the violent repercussions from a young girl's sensational first novel, revealing ugly cracks beneath a small town's seemingly immaculate facade. The 'subsequent' story is spared the original's seamy sex interest, but nevertheless contains strong human drama, supported by keen observation, a sly sense of humour and striking emotional highlights. Its entirely new cast cleverly preserves character continuity, and the director, too, smoothly takes over where his predecessor left off. A big hand for the cameraman, 'Peyton Place', bathed in autumn sunshine, looks good even on its shady side! Infallible box-office sequel."

**Story**—Allison MacKenzie, a pretty and talented, though unambitious girl whose mother, Constance, owns a dress shop at remote Peyton Place, meets Lewis Jackson, a famous New York publisher, to discuss her semi-autobiographical novel, she and Lewis knock the book, an expose of hypocrisy and humbug among the town's "higher-ups," into shape. Allison and the novel are widely publicised on and during the Lewis campaign. Allison falls for Lewis, but he, a happily married man, gently rejects her advances. Meanwhile, wealthy widow Roberta Carter, the leading citizen, learns that her weak son, Ted, has secretly married Raffaella, an Italian girl. Roberta attempts to use Selena, Constance's assistant who had killed her drunken step-father after he had raped her, to separate Ted and Raffaella. The plan, now pregnant, tries unsuccessfully to "lose" her child. Selena and Lars Hedlorn, a ski instructor, become attached, but Selena runs off when she finds that she figures prominently in Allison's novel. Mike Rossi, who had married Constance following Allison's illegitimate birth, is head of the local college and he refuses Roberta's demand that he should remove Allison's name from the school library. A public meeting is called and Allison, Lewis, Lars and Selena defend Mike, but victory is uncertain until Ted, a man at last, stands up and denounces his arrogant and unscrupulous mother.

**Production**—The picture, unlike most sequels, is as good, if not better, than the highly successful parent film, and without the aid of sensational trimmings, Carol Lynley contributes a carefully graduated portrayal as Allison. Eleanor Parker wins sympathy as Constance, Tuesday Weld registers in the unwinding role of Selena, Jeff Chandler as a dignified Lewis, Luciana Paluzzi scores as the Italian girl, Raffaella. Harris is adequate as Ted, and so are Gunnar Hellstrom and Robert Sterling as Lars and Mike, but none equals Mary Astor as the cruel, callous and vindictive Roberta, whose Oedipus complex definitely shows. The many romantic threads are tightly plaited, its light relief, which partly springs from the puffing of Allison's novel on TV, is both true to date and to the novel. The final TV scene carries a hefty emotional kick. What's more, the beautifully composed exteriors are magnificently photographed. "Return to Peyton Place," a tremendous woman's film if ever there was one, the dirt is artfully swept under a thick carpet of golden autumn leaves.

**Points of Appeal**—Intriguing story, popular and able players, showmanlike treatment, irresistible femininity, the best-seller title, incisive dialogue, brilliant camera work, CinemaScope, and De Luxe Color.

## A Raisin in the Sun

BLC. American (A). Featuring Sidney Poitier, Claudia McNeill and Ruby Dee. Produced by Otto Stussman and Philip Rose. Directed by Daniel Petrie. Screenplay by Charles Lawton Jr. Director of Photography, Lawrence Lawton, Jr.

Music by Laurence Rosenthal. 127 minutes. Release not fixed

"EBONY" domestic melodrama, brilliantly adapted fromorraine Hansberry's phenomenal Broadway winner. It concerns Negroes occupying a shabby Chicago South Side apartment who, while impatiently awaiting an insurance cheque for a thousand dollars, build castles in the air which finally collapse and all but make rubble of family unity. The play has comedy and pathos, as well as stark drama, but whether serious or comic is a stickler for human dignity and there lies its appeal and strength. Its hand-picked coloured cast not only speaks the telling lines perfectly but also embodies them with eloquent facial expressions and gestures, and the direction and atmosphere are faultless. Past experience shows that few films involving coloured characters hit the jackpot, but here's one that, given the chance it clearly merits, should prove an exception. Outstanding general booking.

**Story**—Lena Younger, a middle-aged widow, Walter, her frustrated chauffeur son, Ruth, Walter's hard-working wife, Travis, their young son, and Beneatha, Lena's medical student daughter, live in a dreary Chicago tenement and are on their thousand dollar insurance cheque, an insurance taken out by Lena's industrious and provident husband. Lena dreams of a house with a sunlit garden, but Walter is eager to invest in get-rich-quick stocks and loses the money, thus losing security for Travis and her unborn child, and Beneatha, who has two suitors, Asagai, a Nigerian exchange student, and George Murchison, a rich American-Negro, needs assistance. After the education before settling down. The cheque eventually arrives and Walter thinks he should control the family exchequer, but Lena has other ideas. Walter goes on a "bender," but after he sobers up, Lena tells him she has paid a deposit for a house in Clybourne Park, the white quarter. She then gives Walter the remaining money, but confidence men take him for a ride. Later, the chairman of the Clybourne Park Improvement Association, approaches Walter, hints that Negroes are not wanted in his district and offers the Younger family a handsome bribe to leave. Walter, Asagai, Ruth, Lena and the others make it plain that their pride is beyond price and Walter stiffens. The decision immediately increases the family's stature.

**Production**—The picture inevitably touches on racial prejudice and discrimination, but establishes its point without indulging in inoffensive sub-shumping. Claudia McNeill gives a marvelous performance as Lena, the matriarch who lives uncompromisingly with her colour. Sidney Poitier runs the full gamut as Walter. Ruby Dee makes a wistful Ruth, Diana Sands is a fair caution as Beneatha, Ivan Dixon and Louis Gossett also assume as Asagai and Murchison. Juvenile Stephen Perry is a convincing Travis, John Fiedler, the only white player, cuts a miserable figure as the unctuous Lindner. The laughs come naturally and effectively punctuate the poignant and highly dramatic situations, and the climax is, showmanlike. Briefly, "A Raisin in the Sun" is a real slice of life and compelling and engrossing proof that we're all brothers and sisters under the skin. Women, even more than men, should applaud its sentiment, courageously expressed.

**Points of Appeal**—Absorbing tale, superb acting, sensitive direction, strong human interest, obvious feminine angle, flawless detail and intriguing title.

## Spare the Rod

BLC-Brynmor. British (A). Featuring Max Bygraves, Donald Pleasence and Geoffrey Keen. Produced by Victor Lyon. Directed by Leslie H. Hinton. Screenplay by John Godefray. Director of Photography, Paul Beeson. Music by Laurie Johnson. 93 minutes. Release June 19, 1961

"BLACKBOARD JUNGLE" melodrama, freely adapted from Michael Croft's best-seller. It's about an ex-natal man who becomes a teacher in a London slum area council school and eventually proves his theory that even the toughest "co-eds," mostly victims of ugly

environments, can be cured through kindness. The adult characters, including the "hero," played by Max Bygraves, are somewhat stereotyped, but its young ones, much more spontaneously portrayed, help to give the changing, thoughtful, plot point and argument. Down to earth, but never deliberately sensational, it'll hold the majority. Very good British title and star booking.

**Story**—John Saunders, a former naval gunnery instructor, accepts a teaching job at the Worrell Street School in London's East End. Gregory, an old-timer who also lacks a university degree, believes in treating the truculent lads rough and never spares the rod. He advises John to adopt similar methods, insists that John transfers to another school. Headmaster Jenkins, ill, weary and disillusioned, takes the easy way out and condones Gregory, but Miss Collins, a pretty and sympathetic mistress, encourages John. John's class includes three particularly wild boys, Harkness, Angell and Hoole, and Margaret, a cheeky blonde. John makes some progress, but after surviving Margaret's attempt to seduce him, experiences real trouble. Margaret, who is devoted to the cane and uses it on Harkness, but later finds he has unjustly chastised the boy. John interviews Mrs. Harkness, the lad's mother, and promises to help her. Margaret, who is subsequently Angell locks Gregory in the "gents" and Harkness is blamed. Gregory viciously sets about Harkness. John intervenes and Jenkins, siding with Gregory, insists that John transfers to another school. John, fed up, is tempted to throw in the towel, but the regard shown him by his pupils at the end of term gives him second thoughts.

**Production**—The picture leaves little doubt that the L.C.C.'s housing programme, let alone its educational system, needs overhauling, but the strictures are unaccompanied by constructive criticism. Max Bygraves acts sincerely, yet is not entirely sure of himself as reformer John, and Geoffrey Keen overdoes it as the sadistic Gregory, but Donald Pleasence gets nearer the mark as the creaking Jenkins, a victim of nicotinic, and Jeremy Newman is a homesick Miss Collins. The other performers who fill teacher roles, are oddly enough, allowed to play truant after the first couple of reels. Anyway, the picture is a good one, and the title, headed by Richard O'Sullivan, Jeremy Bulloch and Claire Marshall as Harkness, Angell and Margaret. They really put life into "Worrell High" and get away with laudatory humour and crud. If it's not good, if nothing else, the film is bustling, roty teenage melodrama and, of course, a siter on title and star values.

**Points of Appeal**—Topical story, Max Bygraves, clever juvenile players, realistic atmosphere and box-office title.

## Some Like it Cool

S.F. Film Distributors, British (A). Photographed in Eastman Color. Featuring Julie Wilson, Thalia Vickers and Mark Roland. Produced by Adrienne Fancey. Directed and Written by Michael Winner. Screenplay by George Clayton Sheridan. Music by Jackie Brown and Cy Payne. 61 minutes. Release not fixed

"FIG-LEAF" Eastman Color comedy, telling how young and old people are eventually converted to nudism. Its tale, or rather "sales talk," has a sense of humour, while the nudes are paraded against country backgrounds in circumstances that will cause neither blushes nor embarrassment. The one shortcoming is its slick with "floating population" audience. Its genre always has! Titillating, yet innocuous, British glamour offering.

**Story**—Jill Clark, a pretty girl, likes sunbathing in the nude, but her "nearby cousin" disapproves. Her mother's intention is a nudge and Jill tells Joy she'll get Roger to change his mind once they're married. Meanwhile, Mike Hall, an American nudist, meets Joy and she invites him to Devon. He goes, but is disappointed. Later, Jill, now spiced, tricks Roger into visiting the camp. Mr. and Mrs. Clark, Jill's strait-laced parents, hear of the goings-on, and Colonel Willis, a retired army officer, who owns a nudist club, gets fractious, but finally all succumb to the nudist cult.

**Production**—The picture gives several estab-



lished nudist camps and its artless tale of victory over prejudice blithely bounces from one amply upholstered position to the other until it arrives at its conventional happy ending. Thalia Vickers and Mark Roland act adequately as Jill and Roger, Douglas Muir "hams" effectively as Colonel Willoughby-Muir, and Julie Wilson, the well-known nature girl, appears. The rest, surprisingly well. A clean romp in the "allegorical style," it's currently turned the Cinephone, Oxford Street, into the commercial travellers' Mecca.

**Points of Appeal.**—Catchy and apt title, nudes, Eastman Color and quota ticket.

## A Fever in the Blood

*Warner-Pathe, American (A). Featuring Efrim Zimbalist, Jr., Angie Dickinson and Jack Kelly. Produced by Roy Huggins. Directed by Vincent Sherman. Screenplay by Roy Huggins and Harry Kleiner. Director of Photography, J. Peverell Marley. Music by Ernest Gold. 95 minutes. Release not fixed.*

**COURTROOM** melodrama, with deep political overtones. It concerns three public figures, an honest judge, a tricky district attorney, and a wily senator, whose chances of being elected state governor rest on a murder trial. The characterisation is sharp and the verbal exchanges are crisp, but there is not enough humour or emotional interest adequately to offset the long political wrangling. Very American, it'll bore most British audiences. Ticklish "programmer."

**Story.**—Paula, estranged wife of Walter Thornwall, nephew of an ageing state governor, gets murdered by Thomas Morely, a gardener, but she sex killer escapes. Thornwall is arrested on suspicion and ultimately brought to trial. Dan Callahan, the district attorney, prosecutes, Leland Hoffman is the judge, and A. S. Simon, a scheming senator, holds a watching brief. All three are candidates for the state governorship and so the case complicates matters. Callahan's wife and Simon's daughter are lovers. Simon is in love with Hoffman, now a widower, were once in love. There is dirty work by Callahan and Simon, and Thornwall's conviction helps their causes. Later, Hoffman experiences a twinge of conscience because Simon had attempted to bribe him, but Simon conveniently has a fatal heart attack and Callahan proves too clever by half. Following Morely's confession, Callahan is elected and presumably marries Cathy.

**Production.**—The picture opens as a murder melodrama, but soon loses its grip through its concentration on the seamy side of American politics, which have little significance here. Angie Dickinson seizes her few opportunities as Cathy, Efrim Zimbalist, Jr., Jack Kelly and Don Ameche never miss a trick as Hoffman, Callahan and Simon, and Julie Wilson as the corrupt police officer, but to no avail. The court procedure intrigues for a while, but despite some violently dramatic outbursts fades. Box-office release: *A Fever in the Blood* is less than lukewarm.

**Points of Appeal.**—Competent players, provocative title and good staging.

## The Impersonator

*BLM-Bryansdon, British (A). Featuring John Crawford, Jane Griffiths and John Dare. Produced by Anthony Perry. Directed by Alfred Shaughnessy. Screenplay by Alfred Shaughnessy and Kenneth Cavander. Director of Photography, John Coquillon. Music by De Wolfe. 64 mins. Release June 19, 1961.*

**SEX MELODRAMA**, set in an English market town, about an American airman who is wrongly believed to be a homosexual. He is finally gets cleared by a small boy. The script lacks subtlety and strong suspense, but the child interest, artfully plugged, partly atones. Moreover, the "twist" plot development takes during the pantomime and the tinsel and tunes give it a touch of showmanship. Moderate quota "second."

**Story.**—A mysterious prowler is reported in a nearby country town and the inhabitants look suspiciously towards a nearby American house. When Sergeant Jimmy Bradford of the U.S. Air

Force offers to treat the kids to "Mother Goose," the Christmas panto, they refuse. An Loring, a local schoolmistress, accepts Jimmy's invitation to a dance, but Jimmy misses the bus and arrives at their cafe meeting place after Ann's gone. Jimmy then asks Mrs. Lloyd, the cafe owner, to join him. Following the dance, Mrs. Lloyd says she can find her own way home, but the next morning she is found brutally murdered. It then transpires that Harry Walker, an unpleasant individual, had called at the cafe the night before. Later, Tommy, Mrs. Lloyd's young son, visits the panto and recognises the "dame" as Walker. The police pounce and Jimmy, completely absolved, embraces Ann.

**Production.**—The picture has a headline theme, but director Alfred Shaughnessy is hard pressed to expand the "blue-print," partly written by himself, into even a minor spine-chiller. Jane Griffiths is a ladylike Ann, John Crawford makes a forthright Jimmy, and John Dare pulls his modest weight as Tommy, but John Salew is an incredibly obvious killer as Walker. The pantomime "shots" are neatly dovetailed and spruce things up a bit, but all the same the overall's no great shakes.

**Points of Appeal.**—Occasional thrills, engaging nipper, varied backgrounds, British label and handy footage.

## Highway to Battle

*Paramount, British (U). Featuring Gerard Heinz, Dawn Berrington and George Mikell. Produced by Edward J. Danziger and Harry Lee Danziger. Directed by Ernest Morris. Screenplay by Brian Clemens and Eldred Howard. Director of Photography, Stephen Dade. 70 minutes. Release June 26, 1961.*

**POLITICAL** cloak and dagger melodrama, set in pre-World War II London. It deals with the conflicting loyalties of a German ambassador and his hide and their womenfolk's reactions. The opening holds promise, but uneven action and indecisive treatment curd feminine appeal and the plot, which opens off on a tangent, is, however, reasonably well staged and a handy size. These factors, plus its quota ticket, entitle it to some consideration. So-so British "second."

**Story.**—In 1936, Herr Brauwitz, an earnest young man at work at the German embassy in London, is ordered back to the Fatherland because he has not fully endorsed the Nazi code. Soared, he takes shelter under reporter Dick Ransome's roof, but Zeigler and Jarrett, Gestapo agents, eventually trap Brauwitz by telling him that Gerda, the Ambassador's pretty daughter, needs him. They torture Brauwitz, but Ambassador Constantine, who also has doubts about Nazism, slips him a phial of poison. Finally, Constantine is recalled to Germany, but before he leaves Dick promises that he will safeguard Hilda, Constantine's wife, and Gerda.

**Production.**—The picture, a belated condemnation of Nazism, makes little impression because many characters lack finesse and salient situations are predictable. George Mikell displays great energy as Brauwitz, Margaret Rind as appealing as Hilda, and Gerard Heinz registers as Constantine, but the rest keep fluffing their "German" accents. The backgrounds are quite good, but fail to give the film the feel of Berlin. The spectacle of Nazis being nasty to Nazis neither sears the heart nor chills the spine.

**Points of Appeal.**—Useful length, quota ticket, and U certificate.

## The Fruit is Ripe

*Gala, French (C). English sub-titles. Featuring Scilla Gabel, Francoise Saint-Laurent and Philippe Leroy. Directed by Louis Soulez. Screenplay by Louis Soulez. Director of Photography, Paul Leduc. 93 minutes. Release not fixed.*

**SINUOUS** and sensuous romantic melodrama, dealing with life among the tough Rhone women fruit packers. There are a few men around and robust comedy and rough stuff, interlarded by some genuine sentiment, even the "anything goes" competition for the males. Vigorously acted by a strong and talented team, shrewdly directed and authentically staged, it'll keep the audience on the edge. Good art house and commercial hall Continental.

**Story.**—The seasonal female employees on a remote Rhone fruit packing station include Kissa, a voluptuous tart, and Josine, a sweet, unworried girl. Armand, a lusty, good-looking lorry driver, is pursued by all the wenches and especially Kissa, who secretly shakes down Buonacasa, the lecherous boss, when a strike threatens. Following high jinks in the nearby town, Josine is found unconscious, having been raped. A negro gets blamed, but eventually Berto, Buonacasa's evil son, proves to be the culprit. He sheers the off to France. Armand, a model good fellow, crashes and is fatally burned. As the fade-out, Armand consoles Josine, and Kissa continues to play the field.

**Production.**—The picture fully surveys the fruit packing "paradise" and the upshot is gamy fare, culminating in hectic pyrotechnics. Francoise Saint-Laurent is an appealing Josine, Scilla Gabel makes a tantalising Kissa, Philippe Leroy is a striking Armand, and Saro Urzi and Michel Lemoine are a "nice" pair as Buonacasa and Berto. Incidentally, the English "captions" are clear and strengthen continuity, and the music is catchy.

**Points of Appeal.**—Meaty tale, powerful acting, forthright treatment, sly feminine angle, apt title and salutory and spectacular finale.

## Blood On His Lips

*D.U.K. American (C). Featuring Robert Clarke, Patricia Manning and Nan Peterson. Produced, Directed and Written by Robert Clarke. Photographed by John Morrill, Willis Lapienka, Jr., and Stan Lerner. Release not fixed.*

**SCIENCE-FICTION** thriller, unfolded out of town. It's about a young physicist who is contaminated by radio-active matter, turns into a terrifying monster and, to put it mildly, causes considerable consternation before coming a fatal ripper. However, the monster, who is played by the unfortunate "hero" with macabre relish, and there is plenty of sex to relieve the tension. Rough and ready for anything, it'll chill the "amneptics." Reliable tough joint horrorific.

**Story.**—Gilbert McKenna, a young physicist, rubs against dangerous fissionable material and is rushed to hospital. While under observation, he changes into a horrifying scaly creature. His medical associates, Doctor Benetti and Hoffman, and an admirer, Ann Russell, learn that Gilbert's state is aggravated by the sun's rays. They advise him to avoid alcohol and keep out of the sun, but he finds the restrictions irksome. Slightly off balance, Gilbert pursues Trudy, a cabaret singer, but George, her boy friend, gets difficult and Gilbert, having again caught the sun, is too much for the monster, kills George. Finally, the police chase Gilbert, he climbs on the roof of a gasometer, slips and hurls to his death.

**Production.**—The picture, which assumes that given certain conditions the theory of evolution works, is a revolting, too crude to inspire, is intelligent, but is grisly highlights should give the undemanding a kick. Robert Clarke performs vigorously and is effectively photographed as Gilbert, also the monster, and Patricia Manning is a sympathetic Ann, but busy Nan Peterson can neither sing nor act as Trudy, and the rest are amateurish. Incidentally, if the hero had signed the p.d.g.e and bought himself a decent sun-tan lotion, there'd be no film. A salutory thought!

**Points of Appeal.**—Thrills, title and obvious exploitation angles.

## The Coffin Came by Post

*D.U.K. French (C). English dialogue, Dyaliscope. Featuring Paul Meurisse, Francoise Fabian and Fernand Ledoux. Directed by Henri Calet. Story by A. Huguier and A. Legrand. Director of Photography, Louis Leduc. 90 minutes. Release not fixed.*

**DYALISCOPE** "who-dunnit," made in France. It hinges on a tycoon's mysterious death and goes the longest way round to its "surprise" ending. The acting is, on the whole, sound, and little fault can be found with the staging, but there are so many characters that it's well nigh

impossible to keep track of them all. Its restless surface action, reinforced by sex, should, however, get it over among the undemanding. Moderate title booking.

**Story.**—Bernard Chartrain, a wealthy, though shady, industrialist, and Pierre, his cousin, a hard-drinking lock-keeper, are at loggerheads. The two, nevertheless, have something in common—each receives by post a miniature coffin—and both naturally register concern. Suddenly, Bernard, who has a rebellious daughter, a mysterious woman, a secretary and a sinister valet, gets "done in." Pierre's striptease artiste daughter is pursued by a young fellow, also chasing Bernard's former mistress. Further to complicate matters, a vague character, called Edgar and related to Bernard and Pierre, floats around. There are other murders and Inspector Malouvier, a police chief, behaves strangely, but finally Pierre, who has a chip on his shoulder, is proved responsible.

**Production.**—The picture intrigues during the first half, where backstage stuff and near-nudity furnish a touch of colour, but in the second the numerous "odd bods" prevent a clear view of the stark central theme. Paul Meurisse, Françoise Fabian and Fernand Ledoux fill the leading roles, but who plays whom is not revealed in the synopsis. They and the supporting cast are adequate. The backgrounds are suitably varied and the English dialogue is expertly dubbed, but plot complexity almost nails the film's coffin.

**Points of Appeal.**—Fille, Dyaliscop, and obvious selling angles.

## Nobody Was Ashamed

*Gala, Germany (A). English sub-titles. Featuring Barbara Frey, Margret Aust and Rudi Mol. Directed by Hanns Schott-Schobinger. Director of Photography: Franz Weimayr. Music by Ernest Brandler. 105 minutes. Release not fixed.*

**SEA, MELODRAMA.** made in Germany. It deals with the heavily involved love lives of a doctor, his wife and young daughter, but does not put a particularly high price on promiscuity. The tale unfolds against a suitable interior and picturesque exterior, yet its atmosphere is far from wholesome. Long-winded and inherently murky, it stands little chance in either art or commercial houses. Very moderate Continental.

**Story.**—Doctor Karl Lebrecht, a civil servant, resides in the country with his wife, Magda, teenage son, Horst, and daughter, Monika. He has a girl friend, Mischa: Magda learns of this and encourages Bob, a former airman now piloting the local bus, Horst and Monika discover the truth, but soon Monika falls for Bob. Horst blames Bob for breaking up his family and loosens the bus's brakes. Later, Magda joins Bob, hoping to settle the problem of Monika's marriage. Horst then has second thoughts about wrecking the bus, but is too late. The vehicle crashes and Bob gets killed, but Magda miraculously survives. Meanwhile, Karl drops Mischa, and finally the Lebrechts are reunited.

**Production.**—The picture, obsessed with sex, sets its theme "too near home" for everybody's comfort. Clauz, Wickle, who have some sympathy as Horst, but Barbara Frey, Margret Aust and Sascha Hehn have unrewarding roles as Monika, Magda and Mischa. The same goes for Gustav Troch and Helmut Mehl as Karl and Bob. There are a few thrills towards the finish, but the last-minute rally fails to atone for early "unpleasanties," such as mother and daughter chasing the same man.

**Points of Appeal.**—Provocative title.

## Shorts

### BLC

**COUNT DOWN CLOWN.** American (U). Colour.—Loopy de Loop, the wolf intent upon doing good deeds which always fail miserably, becomes involved in space travel. After undergoing intensive tests, he is ready for a space flight. It fails, and once again Loopy is in hot water. Good.

**WRESTLING KNIGHTS.** American (U). World of Sport series.—An extraordinary wrestling match, between two fighters who appear to have little, if any, respect for the rules of the sport. There should be an occasional laugh at

some of the antics, but the meat may be a little too much for some. Fair.

**HAPPY GO LOOPY.** American (U). Colour.—Loopy de Loop is in his element entertaining guests at a Masquerade party—the guests believe he is in wolf disguise. But Loopy, after winning first prize, gets more than the cold shoulder while the identity of his "discovered" Good.

**THE FRIENDLY INN.** British (U). Technicolor. Commentary and introduction by Michael Denison.—Michael Denison tells of his hobby of "collecting" Inns, and shows many of the pleasantest and most characterful at several of his favourite haunts. Very good.

**GRAPE NUTTY (U).** Technicolor. 6 minutes.—Wolf and Crow eating grapes together are quite tuppety until each takes hold of the last fruit—a battle of wits, and finally a battle, between the two, to acquire the grape provides many laughs. Good.

**HIP SHOOTERS (U).** World of Sport series. 9½ minutes.—Some very fast shooting with rifle and pistol is seen in this short. Some of the participants are so quick with the gun that the spectacle at times becomes almost humorous. Fair.

**TWO FACED WOLF (U).** Technicolor. 6½ minutes.—Loopy de Loop the friendly Wolf at last finds a friend in a professor who turns periodically into an ogre. Loopy takes some of the professor's medicine, and the results are devastating—for Loopy. Good.

**SKIERS OF NORWAY (U).** British. Technicolor. 17½ minutes.—Glorious look in colour at all aspects of skiing in Norway. Songs successfully blend the usual commentary and make this a most entertaining and worthwhile short. Very good.—F.W.R.

## Compton

**ONE MORE RIVER (U).** British. Directed by John Brason. Commentary by Guy Kingsley Poynter. 22 minutes.—Three men cruise down the Thames to deliver their craft—a small cabin cruiser—from the boobyard in Buckinghamshire to Richmond. Delightful stretches of the Thames Valley are shown—these accompanied frequently by the presence of two odd characters and a commentary which blends humour with its reportage. Good.

**STRANGER IN THE CITY (U).** British. Written and directed by Robert Harpold-Dorrell. Music by John Grosse. 23 minutes.—An unusual look at aspects of London life during one day. The film is without commentary, with music creating the necessary "atmosphere" for various situations; some pathetic, some amusing, and some suggestive. Fair.—F.W.R.

## Rank

**SEA SANCTUARY.** British (U). Photographed in Eastman Color. 31 minutes.—The Farne Islands off the Northumberland coast are a sanctuary for birds and seals. The habits of both are followed in this admirably photographed short which shows them during the four seasons of the year. Puffins, guillemots, shags, fulmars and kittiwakes are seen in their respective colonies mating, hatching their eggs and rearing their young, while many of the most instructive sequences centre round the calving grounds of the grey seals. Contrast is provided by the story of Grace, a seal who is rescued and rescue a shipwrecked crew near the local Longstone Light. Very good.

**HUNGER STRIFE.** American (U). Technicolor. 6 minutes.—When the tourist season opens in a national park, the local fauna are expected to lay on a good show. But false the bear who expects them to lay on a good meal as well gets fed up by not being fed up. Good.

**BATS IN THE BELFRY.** American (U). Technicolor. 6 minutes.—Woody Woodpecker proves only too successfully that, when humans are concerned, bats are not a phenomena to be together. And his antics provide laughs in plenty. Good.

**FISH HOOKED.** American (U). Technicolor. 6 minutes.—The little penguin takes aquarism by the collar of its neck, so to stop him from eating too much of the fish tank. And his angling wankles makes for lots of fun. Good.—B.W.

## CANNES FESTIVAL

—continued from page 7

which is all about American air bases in Britain, because he considered it to be good controversial material. But he still has to sign up the cast and has an eye on Trevor Howard.

Every festival has its rumour, but this year it has nothing to do with politics or strip-tease.

The French selection "Mud and Sky," a long documentary distributed by Rank was not, reportedly at least, the film the trade wanted.

This was the film General de Gaulle showed to Mr. Macmillan when he was last in Paris. It is a film report on previously unknown New Guinea and M. Malraux, the French Minister for Culture thought very highly of it.

Now, according to reports, the two films which were really selected were "Le Mauvais Croup" and "L'Anne Derrière à Marenbad." What went wrong? Well Simone Signoret plays in the first and Alain Resnais directed the second and both signed a petition in favour of French soldiers refusing to serve in Algeria if they disapproved of the war in that country. That, as less, is the circulating story.

Gala's Kenneth Rive was prominent from the start. He told me that his new line up with Columbia had given him a renewed interest in Continental productions.

All the films being shown are being seen by Mr. Rive's organisation. But he also said that as runs are far longer than they used to be, buying has to be careful in order to avoid bottle-necks. Anyway up to the time of writing nothing had been bought.

## Representative

Mr. Rive's representative in Paris is Contact Organisation, run by M. Thevenet, which has produced a plan to set up a New Wave Production Group. This new group will try to balance the now established first New Wave Group whose films grow more and more psychological and less and less box office.

"Our aim," says M. Thevenet, "is to get back to reality. We shall make films for the public and not for the critics." Gala is participating in it.

John Stapleton again ran the British stand with his usual drive and efficiency.

Cecil Madden of the BBC is Britain's jurymen in the Eurovision festival and for the first time, film buyer Gordon Smith came over to see what he could find for the BBC.

Mr. Madden said that the festival shows that films for the small screen and films for the large are very different, although there are exceptions.

He believes that the Cannes Festivals are bringing the two techniques together so that they may complement each other.

And finally the Palms—not of the Festival—must go to Pasche. Two days from the time of writing Pasche has pressed the button and set in motion one of the best organised and synchronised pieces of film production ever.

This is a commercial for Dunlop showing the Grand Prix which will have taken place in Monaco by the time these words appear. The film includes a swift interview with the winner. It will have been rushed by helicopter from Monaco to Nice and then by jet plane to Paris in the hour, to Britain. By ten o'clock the same night it will be on the air.

This will be the first commercial ever to be shown over Eurovision.—Henry Kahn.

● Bernard Smith, who has been with Film Finances, Ltd., since 1952, has now been appointed the company's general manager.

## Presentation Standards—continued from page 9

track magnetic and optical sound for release prints; and further recommends its adoption as a British Standard, with a view to implementing the following recommendations:

The committee considers that the film industry should offer to the public the highest standards of technical achievement compatible with economic considerations.

The committee has received strong evidence that over the last few years the public has become increasingly discriminating in its judgment upon sound quality, probably because of the popularity of hi-fi reproducers and the like in their own homes.

"In most cinemas the sound is reproduced from optical tracks which must inevitably degrade the quality of the original recording (which in modern films is invariably magnetic)."

### Transition

The committee strongly recommends the general adoption of single track magnetic release prints and the discontinuation of optical sound tracks as soon as practicable and that the major trade organisations should collaborate to determine the transitional period over which optical sound records shall be eliminated.

The committee suggests that the transitional period be four years and should not exceed six years.

In its observations about the exhibition side of the industry the committee feels that since 1939 very little has been done to improve the standards of sound replay in the majority of cinemas.

The report recognises that the war years, subsequent building and improvement restrictions, and, more recently, economic conditions have prevented improvements.

But it points out that in several cases where cinema auditoria have been redecorated, the absorption characteristics of the acoustic material on walls or ceilings have been impaired, with a consequent degradation of sound quality.

The committee recommends that exhibitors should try to bring their premises up to good modern standards, and obtain expert technical advice on the acoustic qualities of their cinemas.

Such acoustic treatment as may be necessary should be designed to bring the reverberation periods in line with those recommended by the committee.

### Decay

The report also concludes that the rate and manner of the decay of sound within the auditorium is of considerable importance.

It should be such that each reflected sound wave is attenuated by not less than 1.5db from the level of the direct sound or from any preceding reflected sound wave.

The committee directs the attention of exhibitors to the effects of audience noise upon the intelligibility of speech and recommends that adequate steps be taken whenever possible to reduce this noise to a minimum; and in any case, the minimum level at which sound is reproduced in an auditorium should be 6db above the level of audience noise.

Whilst the fader control should be set to meet this requirement, concourse the report, the fader setting must nevertheless be adjusted at each particular cinema to suit the dramatic and artistic content of each particular film, since the average levels at which films are recorded cannot be constant.

Therefore, no standard fader setting can be determined.

Except for adjusting the sound level to suit the size of the audience, the committee feels that ideally there should be no operation of the fader control during the exhibition of a film.

However, as this ideal state does not exist, the committee recommends that exhibitors and producers should aim for the minimum of fader operation throughout the projection of a film.

With this end in mind, the committee recommends exhibitors to co-operate by completing the cue sheets mentioned earlier so that producers will be able to obtain much information to guide them in the recording of sound for subsequent films.

The committee finds that in general the sound equipment in cinemas is maintained to a good working standard, and notes that a number of old equipments still in use give reasonably good reproduction.

But the report points out that these old installations are incapable of reproducing the wide amplitude and frequency range which it is now possible to record and reproduce with modern equipment.

It is the committee's view that the film industry particularly exhibitors—should be in the forefront of technical achievement so that its products can be presented to the public in a form far superior to that given by any competitive form of entertainment.

The report therefore recommends to exhibitors the general adoption of single track magnetic reproducing systems as soon as possible.

### Investigation

The committee recommends that the industry promotes an investigation into ready means for testing the acoustic conditions in cinemas by way of test recordings and—by instruments parallel to the current review by the British Standards Institution of B.S. 1985/1953—Test Films for 35mm Cinematograph Projectors.

The report says that while interval music is not necessarily within its terms of reference, a useful purpose would be served in setting up a committee to investigate and report on the means of improving this music when single track magnetic sound release prints are in common use.

Such an investigation, says the report, should be directed towards the provision of a fully balanced programme service to exhibitors.

### Release prints

The committee reports that it has given consideration to multi-track magnetic sound recording and reproduction systems and recommends that the industry should co-operate towards the general adoption of a standard multi-track system; and that the British Standards Institution be requested forthwith to prepare appropriate specifications for such release prints.

Detailed technical information, covering all the recommendations of the committee, has been given with the report in the form of appendices. The report has been submitted to the joint committee of the five trade associations, who have fully endorsed the report and the recommendations.

The all-industry committee is now formulating plans for the implementation of the recommendations made in the report.

## Callard and Bowser buys Rolls

ROLLS CONFECTIONERY, a subsidiary of J. Lyons and Co., has been acquired by Callard and Bowser. This includes the goodwill, trade names and manufacturing facilities of Rolls' sugar confectionery and chocolate bar business.

As from July 1, the Rolls Confectionery factory at Greenford will be operated by Callard and Bowser.

The factory for the manufacture of chocolate couverture, mainly used by Lyons' departments and other subsidiary companies, is not affected nor is the Maison-Lyons range of confectionery and chocolates.

## Hillcrest launches 'Plein Soleil'

Hillcrest will present its most important 1961 offering, "Plein Soleil," starring Alain Delon, Marie Laffont and Maurice Ronet, simultaneously at two West End Theatres—the Cameo-Poly, Oxford Circus, and the Cameo-Royal, Charing Cross Road, on Thursday, June 1.

Produced by Robert and Raymond Hakim the story is set in the Adriatic and is photographed in Eastman Color.

"Plein Soleil" (Blazing Sun) is directed by one of France's top directors René Clément.

## Britain tops advertising festival entries

BRITAIN will be the largest competitor at the Eighth International Advertising film festival in Cannes from June 12-15 with a total of 350 films entered by 67 producers.

The entries are divided into two classes—89 in the cinema group and 261 in the television group. Second largest competitor will be Germany with a total of 130 films.

With three weeks still to go before the official closing date for applications from delegates, more than 500 have registered from 18 countries. Of this number, 272 are from Britain.

Before leaving London for Cannes to make preliminary arrangement, festival director Peter Taylor commented that competition for the prizes and diplomas would be keen.

More films had been entered by Britain than ever before, Japan was entering the competition for the first time and there was an increasing number of competitors from Israel which took part for the first time last year.

Mr. Taylor also revealed that American representatives on the two juries would be Richard F. Reynolds, vice-president of D. P. Brother of Detroit on the cinema jury, and Robert Dillequa, director in charge of tv commercial production for McCann-Erickson of New York, on the tv jury.

## The Derby in colour

BRITISH Movietone News will film the Derby in colour on Wednesday, May 31, and incorporate the race in the following day's edition.

Movietone will also produce a colour reel of the wedding of the Duke of Kent and Miss Katherine Worsley.

## Hooliganism by-law

WOLVERHAMPTON'S cinemas and dance halls have been given greater protection against rowdy customers. A new by-law has been introduced to combat unruly behaviour in the town's places of entertainment. It carries a maximum fine of £5 and was accepted at the last meeting of Wolverhampton Town Council.

## Caledonian moves

CALEDONIAN News Review has moved into new offices at 22, Greek Street, Soho, telephone Gerrard 0702.

The offices include cutting rooms for editing 35 mm. and 16 mm. film with both magnetic and optical sound. Production facilities are also available for commercials, shorts and documentaries.



# Showmanship

by FRANK HAZELL

WITH THE growing realisation by most business concerns of the value of advertising, and with the prosperity that most companies are at present experiencing, the scope for showmanship tie-ins with the cinema is greater than ever before.

The large combines are normally only interested in the nation-wide tie-up, but I am sure more small traders would be prepared to co-operate if they were asked.

Most managers include in their showmanship reports references to window displays and these, on balance, are only an extension of the bill posting of quads or other regular news sheets where a trader's window is substituted for the billboard.

Occasionally the window display is more ambitious, but the basic ingredients are still normal theatre advertising aids used on a large scale.

There is no doubt that shop windows are excellent selling mediums and the extra time and money spent in exploiting them to the full is amply repaid.

What happens apparent in most campaigns

is that the overall planning is too ambitious.

On the few extra shillings the manager is allowed to formulate his own campaign, he attempts to do everything suggested in the campaign book.

Not only is this an impossibility, but it usually means that no one item in the campaign is exploited to maximum advantage.

It would be far better to pick one medium—and shop windows are a good example as any because there is the possibility of financial assistance from the individual trader — and concentrate on making this the main selling platform.

Obviously it should be a film in which the widest possible number of permutations are available for trader displays.

For other films it may be advisable to forget window displays altogether and concentrate on a door-to-door campaign or another of the proved mediums.

Most campaigns fail because the manager is trying to do too much with too little.

Do one thing, but do it BIG and in the long run you will find it pays off handsomely.

## THE COMPANY OF SHOWMEN

### TV interview for visiting star

THE PERSONAL appearance of Norman Rossington in conjunction with the screening of "Saturday Night and Sunday Morning" at the Carlton, Boscombe, certainly paid off for Frederick Vere.

As well as top-line press coverage following the special reception, he also arranged that the star should be the subject of the week in the popular television programme "Matinee."

This is a lunch-time show with top viewing figures, and the film clip which was included with the interview must have proved an ideal selling platform for all situations covered by Southern Television.

The main trader tie-up was with Paynes Tea, and samples were distributed to patrons, and naturally featured in grocers' windows. The link for this promotion is an obvious one, and the Pan Book displays again had saturation coverage, and both were featured at the theatre in individual displays.

#### Appropriate

R. L. Cook, Savoy, Swindon, had an appropriate sandwichboard man stunt for "The Two Faces of Dr. Jekyll."

Both faces were featured on the board and carried around town with appropriate film and theatre credits.

Trader tie-ups used the "Two heads are better than one" theme, which can embrace all kinds of produce.

The film gained above-average coverage from

the critics, and reports were supported by illustrated blocks.

A. N. Ward, Ritz, Wigan, used a teaser campaign in 25 shops for "Village of the Damned."

The week prior to playdate large notices were placed on the shop windows "Beware the star," and it was the kind of gimmick that set people talking.

#### Catch phrase

On playdate the lower portion of the bill carrying the main credits was added.

It's amazing how a phrase like this can catch on, and in no time it is being used in pubs and factories.

Radio programmes have used similar gimmicks for a long time and many have built their reputations on a single phrase or saying.

Whilst mentioning appropriate tie-ups for film titles, the one arranged for "Hannibal" by D. O. Fuller, Regal, Levenshulme, takes some beating.

He arranged with the promoters of the Belle Vue Zoo that the elephants should carry saddle cloths on which film and theatre credits had been printed.

The local press carried the story in picture strips, and the general knowledge contest on Hannibal was run by another paper.

A. L. Ellison, Broadway, Eccles, arranged a most tasteful foyer display for "The Nun's Story." It covered 550 sq. feet and consisted

## NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

R. Marsh, A/M, Playhouse, Colchester.  
B. Stevens, A/M, Lyric, Wellingborough.  
R. H. Walker, Plaza, Worthing.  
D. MacPherson, Toledo, Muirend, Glasgow, S.4.

## HONORARY LIFE MEMBER

K. J. Gray, manager of the Ritz, Aldershot has been enrolled as Life Member No. 362.

of palm trees, loaned by ABC Television, a mission hut built by the theatre staff, and in the centre of the hut was a plain wooden cross.

The foyer was transformed into a jungle setting by the use of camouflage nets into which grass had been woven.

Special lighting helped add to the atmosphere. The cross was lit by a small beam of light and I can well understand the favourable comments made by the special parties from churches and convents on this simple and sincere setting.

## Outstanding

Whilst mentioning displays, I must also include another outstanding effort by Mr. Ellison, this time for "Too Hot to Handle."

With the help of the Martini Company, a night club scene was re-created in the theatre foyer and though it is difficult to explain the full impact this made, the colourful tables and chairs, the flashing spotlights, and the fully equipped bar certainly had the desired effect.

Alas, in the picture I saw, all the booties still had their corks intact!

More than 500 leaflets were slipped into shoppers' baskets as they left local stores as part of R. J. Reed's campaign for "Saturday Night and Sunday Morning" at the Forum, Ealing. Assistant manager D. O. Daniels helped in arranging local shop tie-ups.

# SELL!

The BLC way...

## £50 FOR YOU?

How many times have you said: "What a rotten title!"? How many times have you grumbled: "I could have dreamed up something better than that?"

Well — here's your chance. The Laundry and Gilliat team are shooting a new comedy. Subject? A small-town librarian with the seven-year-itch. Stars: Peter Sellers, Mai Zetterling and Virginia Maskell.

The film's present title is *That Uncertain Feeling* — the name of the Kingsley Amis novel it is based on. But too many films have had similar titles. Come up with the right one... and there's a prize of £50 for you.

Read the Four Square paper-back to get the flavour of the story.







The Miracle (8). **Taylor, G. W.**, Odeon, Acton; **Pyramus, Turner, I. W.**, Savoy, So-A. French Mistress, Ocean's 11 (2). **Thomas, B. R.**, Odeon, Brentwood; **Flaming Star, Todd, R.**, Odeon, Blackpool; **Press publicity, Taylor, G. W.**, Odeon, Acton; **Midnight Lace, Thomas, B. R.**, Odeon, Brentwood; **Desire in the Dust, Tappin, C. A.**, Odeon, Plymouth; **The Sign of Sidney Cartwright, Tasker, R.**, A.M., Globe, Stockton; **A French Mistress, Ocean's 11 (2)** **Taylor, R. G.**, ABC, York; **Public relations, Newsline publicity, The Man Who Was Nobody, The Miracle, No Kidding, Nights of Temptation, Beat Girl (7), Tooke, B. S.**, A.M., Regent, Gt. Yarmouth; **The Fish and the Fendis, The Dark at the Top of the Stairs, The Story of Ruth, Ice Palace, No Kidding, The Sword of Sherwood Forest (8), Tannahill, G. R.**, A.M., Regal, Falsley; **Watch Your Stern, Hannibal, Never Take Sweets From a Stranger, The Nun's Story, Ocean's 11, The Mobster, The Dark at the Top of the Stairs (7).**

## 'Kine.—MGM £600 Contest

### A HORSE CARRIED THE PUNCH LINE

"I'VE BOOKED a stall... for a date with my favourite Gigi"—this was one of the slogans used by **S. Harvey** in his campaign for "Gigi" at the Ritz, Romford.

The slogan was given punch by the fact that it was attached to a horse borrowed from a local riding school and walked up and down the town's market place.

Mr. Harvey also used his car for publicising the film with posters attached on both sides.

Prior to playdate, a foyer display was erected with an advance booking office as the centrepiece. Beside the office were posters and designs on the "Gigi" theme.

The covered wagon came to Dundee when **W. R. Knight** played "Cimarron" at the Kinnaird Picture House.

The wagon paraded the streets of the city during playweek and was "captured" by students dressed as Red Indians. From then on, the campaign gained more publicity when the students decided to use the wagon in their Saturday afternoon charity procession.

Specially printed cards boasting "The Time Machine" were widely distributed in coffee bars, hotels, factories and on local housing estates when relief manager **Miss J. A. Booty** played the film at the Odeon, Faversham.

In addition, tie-ups were arranged with record and book shops and a front-of-house display was attractively decorated with quad cut-outs and coloured silks.

An eye-catching floodlit banner was displayed in the foyer of the ABC, Swindon, when **R. L. Cook** played "Butterfield 8." In another part of the foyer, the names of the film's stars, **Taylor** and, on behalf of his patrons, **Mr. Cook** wished the star a speedy recovery after her recent illness.

During playweek, a member of the theatre's staff toured the town wearing a pair of earphones and carrying a large dialling meter giving credits.

For the same film at the ABC, Falkirk, manager **G. Lennox** arranged for posters to be carried on the sides of the local laundry vans.

A competition was organised with patrons invited to send their name and telephone number to a local furniture store. On the Saturday prior to playdate, one of Elizabeth Taylor and, on behalf of his patrons, **Mr. Cook** wished the star a speedy recovery after her recent illness.

During playweek, a member of the theatre's staff toured the town wearing a pair of earphones and carrying a large dialling meter giving credits.

## More Credits

"Butterfield 8."—**J. Dale, ABC, Sunderland;** **J. Norman-Lonsdale, Empire, Sutton Coldfield;** **R. W. Parker, ABC, Exeter;** **G. Moss, Forum, Westbury;** **L. H. King, Haymarket, Newcastle-upon-Tyne;** **A. A. Wells, Odeon, Peckham.**  
**"Cimarron"**—**R. J. Hodder, Capitol, Forest Hill;** **R. F. Hines, ABC, Wolverhampton.**  
**"The Time Machine"**—**J. M. Goody, Ritz, Bicester.**

## YOUR FILMS

—continued from page 11

Arch. The Pat Boone "navy lark" held up well until it went on release. It departs today and "Spore The Rod" (BLC—Bryanston—British) will be the new "tenant."

THE COLOSSAL Twentieth Century-Fox CinemaScope U certificate revival "double bill," "Carmen Jones" and "Carousel" finished well on the right at the Rialto, Coventry Street. "The Big Show" (Twentieth Century-Fox-CinemaScope), an exciting circus melodrama, arrives today.

"BEN-HUR" (MGM—Panavision-Camera 65), "South Pacific" (Twentieth Century-Fox—Todd-AO) and "Spartacus" (Rank-Universal-Super Technirama 70) are still taking packets at the Empire, the Dominion, Tottenham Court Road, and the Metropole; Victoria, respectively. They and "Exodus" (United Artists—Super Panavision 70), at the Astoria, Charing Cross Road, are confident of a golden harvest at Whitsun, rain or shine, for the simple reason that they're almost booked up already.

THE CURRENT "double bill" at the Cinephone, Oxford Street, "Some Like It Cool" (SF Film Dis.—British), An certificate nudist colony opus, and "The Fruit Is Ripe" (Gala—French), an X certificate sex melodrama, is doing a buster. And that's first-hand information.

## On release

YOU OBVIOUSLY know by now that "The Magnificent Seven" (United Artists—Panavision) is the latest all-time "champ" on the Rank Circuit. Good news is worth repeating and here are the facts. The western took £144,148 and out of 244 bookings 222 broke house records. In short, the blanket release nearly smothered the opposition, but, happily, not quite.

AS I'VE ALREADY stated, Warner-Pathe went, and is still going, to town with "World By Night" (Technirama). The public swiftly and favourably reacted to the astute publicity and business was really top-notch during the first leg of its London runs.

"THE FACTS OF LIFE" (United Artists), a marical comedy, definitely brought home the bacon during its suburban tour. It's slightly sophisticated, yet glibly and titillates all classes.

THE RANK-UNIVERSAL British X certificate "double bill," "The Curse Of The Werewolf" and "The Shadow Of The Cat," is clicking, especially in industrial halls. It's got the right type of billing for the job.

ANGLO'S "The Fall Of The House Of Usher" (CinemaScope), X certificate, has been cleverly sold. Consequently, business is very steady, particularly in the tougher areas. But many exhibitors tell me that it's a pity "The Fall Of The House Of Usher" and the Rank-Universal thriller "set-up" are in opposition.

Few districts can take more than one creepy programme at a time.

DESPITE rave notices, "The Greenglass Summer" (BLC—British), co-starring Susanah York and Kenneth More, has failed to hit the jackpot. And tie's running out. I expected the film to clean up and can't think why it hasn't rocketed into the big money.

WARNER-PATHE'S "The Sins Of Rachel Cade," the adventure-cum-religious melodrama, co-featuring Peter Finch and Angie Dickinson, didn't do much. Its cast is impressive, but obviously the sentiments expressed in its story have little appeal to the younger generation.

THE BRYANSTON comedy, "Double Bulk" (BLC—British), has just completed its first week on release. It's crisp, down-to-earth stuff, slickly put over by a versatile team, but so far it isn't making the box-office burst its sides.

"ALL HANDS ON DECK" (Twentieth Century-Fox—CinemaScope), the American navy comedy, featuring disc star Pat Boone, started somewhat slowly. Its chance should come over Whitsun, when the kids get a short break.

20TH CENTURY-FOX'S CinemaScope "double bill," "Madison Avenue" and "The Little Shepherd Of Kingdom Come," has just finished its London runs. There were no tear-compelling goodbyes.

I SHAN'T be with you next week because we go to press too early to record holiday business, but will give you a full report in the June 1 issue. Meanwhile, good hunting!

## TRADE SHOWS

### LONDON

May 23: Mining Review. Data. Celluloid. 10.30 a.m.  
 May 24: Wizard of Baghdad. 20th-Fox. Rialto. 10.30 a.m. The Secret Partner (A). MGM. Own Theatre. 10.30 a.m. and 2.30 p.m.  
 Kitty Caddy, Rastlin' Redskin, This is My Lucky Day, Images of Luangwa (shorts). BLC. Columbia, Own Theatre. 2.30 p.m.  
 May 25: Ring of Fire (A). MGM. Own Theatre. 10.30 a.m. and 2.30 p.m.

### MANCHESTER

May 23: The Right Approach. 20th-Fox. Plaza. 10.30 a.m. So Evil. So Young. UA. Regal. 10.45 a.m.  
 May 25: Macumba Love. UA. Regal. 10.45 a.m.

### LATE EXTRAS (LONDON)

May 18: Oriental Nights (A). Gala. Berkeley, Tottenham Court Road. 10.30 a.m.  
 The Silent Call. 20th-Fox. Own. 2.30 p.m.  
 May 19: Strange Companion, Cat Alarm, The First Fast Mail, Sappy New Year, Railroaded to Fame (Terrytowns). 20th-Fox. Own. 2.30 p.m.  
 Return to Life. BLC. British Lion, Own Theatre. 2.30 p.m.

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**SITUATIONS VACANT**  
BBC requires Artists (scenic) in Television Design at Shepherds Bush; applicants must be experienced in television, theatre and/or film scenic techniques; salary £1,230 (possibly higher if qualifications exceptional), rising by five annual increments to £1,555 max. p.a.—Requests for application forms (enclosing address envelope and quoting reference 61.G.211 K.W.) should reach Appointments Office, Broadcasting House, London, W.1, within five days.

BBC requires Producer (films) in Belfast. Duties include advising television producers on film matters, directing film sequences for programmes covering a wide range of subjects, and origination and execution of telefilm projects; also responsible for giving professional supervision to cameramen, editors, and recordists and generally maintaining standards of operational work in all film processes. This demands imaginative origination of ideas, wide experience of film editing and ability to exercise documentary themes. Knowledge of Northern Ireland desirable. Salary £1,725 (possibly higher if qualifications exceptional), rising by five annual increments to £2,225 max. p.a.—Requests for application forms (enclosing address envelope and quoting reference 61.G.212, K.W.) should reach Appointments Office, Broadcasting House, London, W.1, within five days.

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### SITUATIONS VACANT (cont'd.)

MANAGERS and Relief Managers wanted.—Apply Shipman and King Ltd., Wellington House, 125, Strand, W.C.2.

**EXPERIENCED LABORATORY TECHNICIAN** required for Johannesburg. Must have good all-round knowledge of colour processing, including grading. Good salary and prospects, single man preferred. Write fully, K. Box 923, Kinematograph Weekly.

**PROJECTIONISTS** required for training as Printer Operators in Motion Picture Laboratory. Good starting wage. 5-day week.—Filmatic Laboratories Ltd., Lonsdale Road, London, W.11.

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**PROJECTIONISTS**, Second or CO-CHIEF: good-class "B" theatre, SUPA MARK II equipment.—Reference and experience to MANAGER, STRAND CINEMA, BIDEFORD, Devon.

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**MANAGER** required, new Bingo club over 1,000 capacity; top wages, cinema experience preferred.—Pulman Cinema, Seven Kings, Essex.

**SECOND** Projectionist required.—Manager, Abbotsgate Contemporary Cinema, Bury St. Edmunds, Suffolk. Tel.: 477.

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Personnel Manager, 76 Oxford St., London, W.1. Tel: Museum 1545

### SITUATIONS VACANT (cont'd.)

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**TELEPHONIST** required, four lines, typing an average 5-day week.—Harris & Gillow, 93/95, Wardour Street, W.1. GERard 2504.

### SITUATIONS WANTED

**MANAGER / OPERATOR** urgently seeks situation in Southern Counties. Lifetime experience. Excellent references. Accommodation essential.—A., Box 914, Kinematograph Weekly.

**MANAGER**, 27 years' experience, operating, bookings, exploitation, etc. seeks position. Salary £11.—H., Box 921, Kinematograph Weekly.

**GENUINE HONEST** MANAGER SEEKS POST WITH INDEPENDENT EMPLOYER. USED TO BUSY CINEMA. AT PRESENT UNEMPLOYED. HAVING RESIGNED IN INTERVIEW WILL CONVINCE.—O. BOX 929, KINEMATOGRAPH WEEKLY.

**SMART** young lady seeks post, Epsom area office, telephonist, receptionist, etc.—Miss Greetham, "Rosale", Alum Lane, Epsom.

**CHIEF** Projectionist seeks post; anything considered.—D, Box 927, Kinematograph Weekly.

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**TWO** sets foxhole sprockets for Kalea II projectors.—L, Box 924, Kinematograph Weekly.

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WELL DONE, THE EMPIRE · AND THANKS

During 1960 the Empire cinema, Leicester Square, doubled 1959's sales of Wall's Ice Cream. Wall's congratulate the Empire on this tremendous achievement, and hope they carry on the good work of increasing the sales of Britain's best loved ice cream.

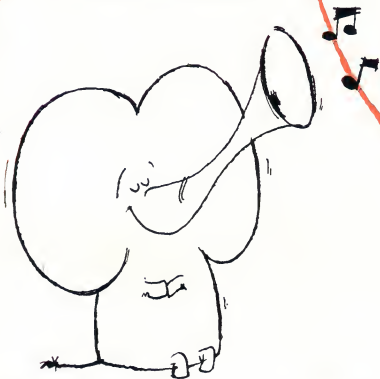




# **KINE** celebrates **HALAS & BATCHELOR** *Coming of age*



HALAS & BATCHELOR present their new character  
in a new cartoon series



## **"hamilton** THE MUSICAL ELEPHANT"

Music by Johnny Dankworth



ALL the members of my Association are happy to join in welcoming this 21st birthday and congratulating those who will be celebrating it. The achievement of John Halas and Joy Batchelor over the past 21 years has indeed been a remarkable one and has served to put Britain right on the map of the cartoon film world. Long may they continue to serve the industry as well as they have and to delight the public with their imaginative and highly entertaining product.

ARTHUR WATKINS,  
President, BPPA

IT gives me great pleasure to extend to John Halas and Joy Batchelor my warmest congratulations on attaining the 21st anniversary of the founding of Halas and Batchelor Cartoon Films, Ltd. With best wishes for many happy and prosperous returns.

SYDNEY K. LEWIS,  
President, CEA

IT IS with the greatest possible pleasure that I express on behalf of all members of the ASFP, and on my own behalf, warm congratulations to Halas & Batchelor Cartoon Films, Ltd., on attaining the age of 21.

If that sounds terribly formal, what I really want to say is that John and Joy and all their colleagues have done a wonderful job and set new standards—technical and artistic—in the cartoon field.

Recognition of their achievements has been widespread among those with perception and the ability to appreciate it. But there still remains the problem of securing a wider audience for their work. This will come; for the imperfections of films distribution machinery cannot be allowed to go on denying the best to the masses of the viewing public.

And that is just what this wonderful team—led by John and Joy—has been giving over the years; namely the best of which they are capable. Their integrity, their unswerving devotion to the art and craft of cartoon film-making and their determination to keep to the highest standards, have placed us all in their debt.

We all share in the pride and joy of their work and admire the way they have kept the flag flying high in the face of great difficulties.

Many happy returns and continued success to you both.

FRANK HOARE,  
President, ASFP

# Many happy Returns

WE ARE very happy to take this opportunity of extending our warmest congratulations to John Halas and Joy Batchelor on the occasion of their 21st anniversary. We have enjoyed such collaboration as it has been our good fortune to have had with them in the past, and we shall look forward to continued good relationships with them in the future.

IB DAM FILM A/S,  
COPENHAGEN

IT IS with great joy that I salute in John Halas and Joy Batchelor the inspiration of the group of artists and technicians of great talent and great merit, who have surrounded them for the past 21 years, under the victorious standard of Halas & Batchelor Cartoon Films, Ltd.

It is a fact that after promising débuts in Europe, and notably in France, where producers such as Paul Grimaud and Jean Image have sought a style and new techniques in the domain of animated design, too many producers, without seeking to leave the beaten track, have found inspiration only in the persons and the techniques of the great American concerns.

Some may regret—and we are among them—that European culture and intellect have not guided and inspired the researches of European cartoon producers.

John Halas and Joy Batchelor, fortunately, are an exception. In that they have great merit, and one can only felicitate them on their efforts, and applaud the well-deserved success of their enterprise.

JEAN-JACQUES MÉHU,  
Cinéma et Publicité

FOR those who love the animated film, the names of John Halas and Joy Batchelor represent the appearance for the first time of those essential qualities of modern Animated Design: expressive economy of animation and the revival of graphic drawing. Years have passed since this discovery. Many circumstances have enabled us to know them better, and we have had the joy of discovering in them sympathetic friends, dynamic and efficient.

We are happy to be able to felicitate John Halas and Joy Batchelor on the occasion of the twenty-first anniversary of their activities, and wish them in all sincerity success and prosperity.

PIERRE BARBIN,  
Délégué Général de l'Association Française pour la Diffusion du Cinéma

WE HEAR that this year you will be celebrating your 21st anniversary. We should therefore like to take this opportunity to send you our sincerest congratulations. We wish you good business in the coming years and, with our co-operation a good beginning in the expansion of business in the Federal Republic of Germany.

ROBERT MULLER,  
Lumina Propaganda  
Frankfurt

THE Netherlands Government Information Service very cordially congratulate Halas and Batchelor Cartoon Films, Ltd., on attaining their 21st birthday. We have been admirers of their work for many years and we do hope that they will continue making films of such outstanding quality.

S. I. VAN NOOTEN,  
Director of Film Production,  
Netherlands Government  
Information Service

ALL OF US at Animation Equipment Corporation, New Rochelle, New York, wish to convey our very best wishes on the 21st anniversary of the founding of Halas and Batchelor Cartoon Films, Ltd. We are extremely proud of the fact that the outstanding organisation employs an Oxberry Animation Stand in its London studio. John Halas and his wife, Joy Batchelor, are world leaders in the field of animation. Please convey the personal respects of John Oxberry and Kip Livingston to them as they mark this important milestone in a long and useful career.

ANIMATION EQUIPMENT  
CORPORATION, NEW  
YORK

PLEASE accept my warmest congratulations on the occasion of your 21st anniversary. While our relationship has only been in existence for a mere five of your 21 years, it has been, you may be sure, most rewarding. Your advice and your assistance has always been of immeasurable value. I sincerely hope that our friendship will continue for the next 21 years.

IRVING M. LEVIN,  
Director,  
San Francisco International  
Film Festival

IN THE business of entertainment it is difficult for the young artist to flourish, unless he has that rare additional quality, a good knowledge of double entry book-keeping. The triumph of John Halas is that he has succeeded, not only in this business but in the toughest part of it all, animated film production.

Many have tried and most have failed at this, combining creative skill with costly labour problems, and the only men who have really succeeded, artistically and commercially, are Halas and Batchelor. John's success is the more remarkable because of the smallness of our market compared with Disney's America. The same skill, artistry and knowledge was required, but the potential earnings were vastly different.

John Halas's success has not only been good for him, but also for Britain. Has anyone ever totted up the awards he has won? Surely more than any other British film maker! John Halas has succeeded because of his brilliance, his industry, and his wife. Could there have been a more perfect partner than Joy Batchelor?

These two gifted people have worked harder than most of us, and I would guess that the financial rewards over those 21 years have not averaged as highly as they

continued on page 10

# Halas and Batchelor



It is difficult to realise that youthful, zesty, "animated" Halas and Batchelor has reached maturity. Twenty-one years have passed since John Halas and Joy Batchelor started their first studio in Bush House, London, at a time when animation was still regarded as a medium for comic cartoons only.

Since 1940 they have produced over 250 animated films of every description including entertainment, education, public relations and industry. Additionally, they have produced over 600 commercials for British and foreign television since 1955.

It was, and still is, the ambition of John Halas and Joy Batchelor to prove that a far wider horizon for animation was possible than the one-reel comedy and the occasional feature based on fairy tales or folklore. They saw animation as a technique in which the artist could create a new world of drawings and paintings in motion that could present ideas, explain processes, concentrate history; in fact, to educate and inform without any loss of humour, thus preserving the theatrical cartoon which had been built up in the cinemas during the previous 25 years of both silent and sound era.

They also wanted the Halas and Batchelor company to create a new national standard in British animation. For British films to succeed internationally they must aim at a higher level of achievement than that of their competitors already established in the international field. Moreover, they must be different so that the comparison they invite will not engender the accusation of cribbing either the style or the subjects of other nations. These ambitions have been richly fulfilled. In more recent years the international market for animated films has broadened considerably, and it was for that reason that John Halas and Joy Batchelor invited Sam Eckman, Jr., to join the board of their company. His wide experience on both sides of the Atlantic has helped John Halas and Joy Batchelor to extend their work in many new fields.

The company looks forward to a future in which the opportunities for the production of both animated and live action films are, they believe, wider than ever before in the history of film-making. Recent experience throughout the world seems to justify this optimism.



JOHN HALAS



JOY BATCHELOR



SAM ECKMAN, Jr., CBE

# Out of small beginnings . . .



IT WAS on May 18, 1940, that John Halas and Joy Batchelor opened their first studio in a single rented room at Bush House in Aldwych. Out of these small beginnings grew an organisation that was to become the largest animation studio in Western Europe.

As pioneers in animation, Mr. and Mrs. Halas have always recognised two things. The first is that animation is a matter of design in motion, that the style in which they drew should not only be of high standard artistically, but dynamic in its movement and action. For drawings that move are *dramatic* drawings.

Secondly, they realised from the start the wide range of application to which animation could be extended. Animation was known to be universally popular in entertainment; could that popularity be retained when the subject was a serious one? They believed that it could.

The reputation of Halas and Batchelor cartoons rested first on the propaganda and instructional films made during the war for Government Departments—films that ranged from anti-Nazi propaganda for use in the Arab countries and anti-litter films at home to highly technical instructional films on the handling of ships and fire-fighting.

This reputation was consolidated after the war, when Sir Stafford Cripps wanted certain Government measures in the new economic life of the nation to be explained in an entertaining way. The result was the "Charley" series shown widely in the cinemas.

Meanwhile, industry also recognised the importance of the drawn film for explaining effectively and amusingly both the history and the processes themselves that lay behind modern technology—with results such as the series of films made since the war by Halas and Batchelor for British Petroleum, some of which have circulated to schools and



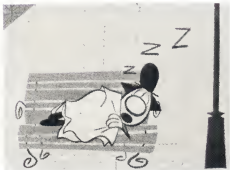
"The Owl and The Pussycat"



"Animal Farm"



"The History of the Cinema"



"Foo Foo's Sleepless Night"

other centres where educational films are shown, continuously for over 10 years.

At the same time experiments in entertainment films were undertaken, for example, the filming of the work drawn by distinguished artists for the "Poet and Painter," series, the first three-dimensional puppet film called "The Figurehead," and the abstract film "The Magic Canvas."

This experience in animation entertainment was to be extended later in both cartoon and puppet films for television, with

two series jointly produced with ABC Television—the "Foo-Foo" cartoons and the "Snip and Snap" puppet films, in which new techniques in paper sculpture were successfully developed—one of them winning a first prize at the Venice Film Festival.

Television, too, provided new opportunities for the company to expand in the advertising field with the production of commercials.

The biggest single achievement by Halas and Batchelor in the theatrical field was the production of the only feature-length entertainment cartoon to have been made in Britain, "Animal Farm," which was sponsored by Louis de Rochemont. This film, which took nearly two years to realise, was also an experiment in the production of a serious dramatic subject in the cartoon medium; for "Animal Farm" is essentially a political fable acted by animal characters.

This film has a remarkable musical score by the late Matyas Seiber, who, together with Francis Chagrin, contributed many notable scores for Halas and Batchelor productions.

Now, after 21 years, the range of production undertaken by Halas and Batchelor is widening out, particularly in the field of live-action. The company has just completed its first live-action feature film "The Monster of Highgate Ponds," for the Children's Film Foundation, and a 45-minute live-action instructional film for Link Information Services. Both these films were directed by Cavalcanti.

John Halas and Joy Batchelor are also

*continued on page 10*

*All Good Wishes*  
to  
*John and Joy*  
from  
*Nat Miller*

U. K. Distribution

**"ANIMAL FARM"**

40 Shaftesbury Avenue, London, W.1



# ASSOCIATED BRITISH PATHE'S SOUND DEPARTMENT



*who have provided  
sound service facilities  
for so many years  
to*

**Halas and Batchelor**

*are happy to congratulate them  
on their coming of age*



ASSOCIATED BRITISH PATHE, 142 WARDOUR STREET, LONDON, W.1.

# Technicians and departments

## THE SOUND TRACK

THE EDITING of animated film presents problems that differ in many respects from those associated with live-action. With the large amount of footage at his disposal, the live-action editor has the opportunity to experiment and change his mind should he so desire; but the lengthy process of producing animated films, drawing by drawing, frame by frame, necessitates drawing and photographing not one frame more than is actually going to be used.

Consequently, the film has to be pre-edited. In collaboration with the director, the complete action has to be edited in the mind, the movements of characters visualised and timed before one frame of the film has been drawn.

This is a lengthy but vitally important stage in production, for, once having decided that a scene should last, say, five and a half seconds, and the scene cut on a certain action, then that is how the animators will produce their drawings, and that is how it will appear in the completed film, a permanent witness to the accuracy or otherwise of the original mental image.

But the animation film editor is more often than not responsible for sound as well, and the cartoon film of today makes full use of the wide range of sounds made available through

the advent of tape and magnetic recordings. Apart from the use of normal or distorted human voices, music in its customary form, and natural effects, the animation film-maker has pioneered in experimenting with the strange new world of musique concrete and electronic sound.

These must be used with discretion, so as not to introduce strangeness for strangeness' sake—a gimmick for the sake of a gimmick; but the world inhabited by the cartoon character is not bound by the physical laws of our human world, and time and space do not circumscribe his actions. In the man-created world of cartoon the new and exciting sounds of today are often capable of adding a further dimension entirely in keeping with the characters who inhabit it.

However, many films still call for the more conventional sound track, but even here we are dealing with the unusual. Mice and men alike possess the gift of speech, and a bewildering range of voices has to be created, with the help of the actors and actresses who have to match speech to the animator's creations.



**JACK KING,**  
Head of Sound and Editing



**JOHN COOPER,**  
Head of Storyboard Dept.

## ENTERTAINMENT

IT IS evident from the success of our two most recent series of films, the cartoons featuring Foo-Foo and the paper-sculpture films "Snip and Snap" (not yet released) featuring Snap, the Paper Dog, that any series of entertainment films must feature a central character, or group of characters, with a marked individuality of their own.

The characters who appear in both these series have, in addition to their appearance in the films, been presented weekly for over a year in *Robin* and *TV Comic*, while the films themselves are being distributed through AB-Pathe all over the world.

Encouraged by these results and by the demand for other films of this kind, Halas and Batchelor is launching a new animal character in a cartoon for the cinemas—*Hamilton the Musical Elephant*. Hamilton will play the trumpet to the music of Johnny

Dankworth, but, apart from his musical genius, Hamilton has another quality—he cannot remember a thing! The first Hamilton film, produced in colour, will be ready for release in July.

In addition to the Hamilton project, the Halas and Batchelor studio is currently working on a new Popeye series in colour for Rembrandt Productions of New York.

Halas and Batchelor has recently been producing a number of live-action films, one of which was "The Monster of Highgate Ponds," sponsored by the Children's Film Foundation. This feature-length comedy had a very successful premiere before an audience of children last month. Among the current projects for live-action films is one on British humour, in which the art of many of the cartoonists associated with *Punch* will be featured, as well as the artists themselves.





**HAROLD WHITAKER,**  
Head of Animation, Stroud

## PUBLIC RELATIONS

AN ESSENTIAL part of Halas and Batchelor's work is the production of public relations films.

It is the production of this branch of film-making, using animation, in which the studio has specialised since its beginning, and it can claim to be a pioneer in opening up this field of production for the animated film.

Animation, John Halas maintains, is particularly suitable both to simplify and clarify complicated industrial and scientific processes or techniques, and historical developments. It can, by using symbolic stories and characters, put across ideas in an entertaining way. Films such as "The Moving Spirit" on the story of the motor-car, or "The Power to Fly" on the history of the flying-machine (both produced by the

British Petroleum Company) and made some seven years ago, are still booked for audiences just as heavily now as they were when they were first made available. The two films made for The Gas Council, "All Lit Up" and "Piping Hot," are equally popular.

The two most recent public relations films, "The Colombo Plan" (a ten-minute cartoon in colour made for the Central Office of Information to commemorate the co-operation between the countries associated under the Plan during the past 10 years) and "For Better, For Worse" (a light-hearted film made for N. V. Philips in Holland about the influence of television on its audiences)—both await their release in this country, and will, in fact, both be shown overseas before they are available here in Great Britain.



**BERNARD GITTER,**  
Head of Advertising films

## ADVERTISING FILMS

THIS section of film production has been an important factor in the activities of the organisation, right from the days immediately after the war when one-minute and two-minute cinema films, as well as 15-second silent filmlets, did valiant work for advertising.

Since animation always had the added appeal of ease of understanding as well as its inherent humour, it became accepted as part of the entertainment programme. For overseas markets, too, the fact that cartoon is international soon meant that the colour was our shop window.

When television started, it increased the uses to which animation could be extended, and with equal space-times becoming available in the cinemas, the organisation doubled up on many projects, making them in colour as well as in black-and-white.

The rapid expansion of the animation industry saw new uses of the medium, different approaches to story telling, fresh and refreshing styles and design, and instead of taking from the major section of the film work, the department was offering a new approach to the use of animation.

The added dimensions available with film-making will always give that extra value to advertising—as an extension and not an alter-

native to the uses for which a campaign has been planned. The experience in timing and presentation gained by many years of film-making for all purposes enhance the value of the specialised sections, and, what is more important, the understanding of time as an important element in the scheduling of production.

An excellent relationship with laboratories and other ancillary sections of film-making always ensures the "after completion" service that is so essential; the prompt delivery and high quality of show copies.

Through animation, many well-known trade marks and characters have been brought to life, and through this an extra fillip has been given to the advertising of both the famous and the less famous products. Market research on many campaigns using animation in film advertising has shown the remembrance factor to be much stronger and longer lasting; and, of course, so much more can be told in animation than in the equivalent time in live action.

The best campaigns have been those where animation has been used in its proper perspective, for this is the only way to get full value from the medium. Because of this the policy has always been pursued of having a resident, permanent staff for all stages of production, from storyboard to finished film.

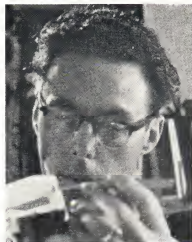




**VIC BEVIS,**  
Key Animator



**BILL TRAYLOR,**  
Chief Cameraman



**VIC HOTCHKISS,**  
Model camera dept.

## SPECIAL SERVICES

TWO OF the latest examples of Halas and Batchelor's special work for other filmmakers have been lettering, maps and effects for Carl Foreman's production "The Guns of Navarone," and the animation effects for the Titanus film "The Thief of Baghdad." In "The Thief of Baghdad" the animation of the flying horse had to be matched with shots of live horses in action, which proved to be exceptionally difficult from a technical angle, not so much in the movement involved as in the texture and the smoothness.

Maurice Binder's title-designs for "Surprise Package" and "Once More With Feeling" (both Columbia films) were also animated by Halas and Batchelor.

Now that producers are coming to realise the importance of animated titles, which can do so much, when designed with imagination, to establish the right mood for a picture, the studio has placed under contract Robert Ellis, one of the leading lettering artists.

Halas and Batchelor is fully equipped to handle the production of many different

kinds of special effects. With one of its five rostrum cameras, the studio is able, with an anamorphic lens attachment, to shoot cartoon, diagram and titles in CinemaScope; the camera can track from an 8in to a 24in. field, which is particularly useful for animated CinemaScope titles, while, with the latest camera and rostrum (the special Oxberry camera), it is possible to track from a 32in. field down to the size of half a postage stamp, which is a  $\frac{1}{16}$  in. field.

The studio cameras are equipped for travelling mats, precision line backs, multiple exposures, back lighting, backward takes, percentage exposures, north and south pans (combined with east and west movements), peg pans, rotating rostrums through 360deg. and image distortion.

In addition to cartoon and diagram rostrums, Halas and Batchelor has a fully-equipped model studio with three cameras, full range of lighting, a workshop, and a staff of model makers and cameramen experienced in model animation.



## EQUIPMENT

ANIMATION is so much a matter of personal creativeness and skill that equipment plays a secondary part in cartoon production. So far as animation cameras are concerned, there is one prime essential; steadiness. Twenty-one years ago, the choice of suitable equipment was very limited, and other animation firms were making use of cameras which even then were regarded as museum pieces. John Halas, however, appreciated the unsuitability of such make-shift equipment, and had a camera specially built. This camera is still in use, but only for the line-tests which serve as a check upon animation; of this job Ian Lett is in charge.

The camera which is universally accepted as the world's steadiest is the Bell and Howell, with its clapper gate and fixed registering pins. This is the camera which is mounted on a gallows built by Arthur Kingston, of which duplicate equipments are in use at Dean House and at Stroud. That in London is operated by Robin Wood. At Stroud there is also a Debrrie, used only for line-testing.

A year ago there was installed in Dean House the Oxberry animation camera—a

superb piece of equipment, made in America by John Oxberry, operated here by Bill Traylor.

The base is a half-ton casting to ensure stability, with provision for camera movement in every direction. The camera can be adapted in five minutes to run 35mm. or 16mm., both having fixed pilot-pin registration. It is capable of an enormous range of work. Apart from straightforward animation, at speeds of from 60 to 240 frames per minute, it can undertake skip-frame work to speed up or slow down action, it can handle optical printing and projection, so that, for instance, one can mix animation with live action.

For zoom effects, a follow-focus device permits of travelling from 4-to-1 up to 1-to-5 $\frac{1}{2}$  reduction. Shutter dissolves can be operated manually or automatically, the latter over any length of film from 10 to 120 frames; provision is made for lap dissolves. For speed in operation, rewind motors operate at 650 frames per minute.

A massive lens mount has micrometer

*continued on page 10*



# Greetings

from

HUMPHRIES FILM LABORATORIES

to

JOHN HALAS and JOY BATCHELOR,

whom we have been proud to serve since

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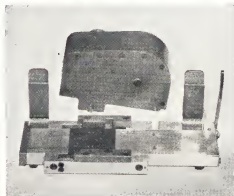
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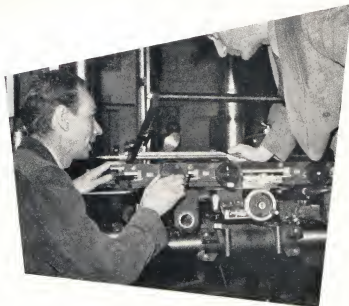
# Congratulations

from John Oxberry  
and Kip Livingston

to

*John Halas and Joy Batchelor*

upon the coming-of-age of their unique  
organisation, which for the past year has made  
use of the world's finest animation camera.



John Halas (right) and John Oxberry examining  
the newly installed Oxberry animation table.

***the animation equipment corp.***

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Cables: OXBERRY, NEW ROCHELLE (N.Y.)

## OUT OF SMALL BEGINNINGS—contd.

directors of Educational Film Centre Limited, of which the other directors are Maurice Goldsmith, Roger Manvell and Sir Charles Snow; this centre has ambitious plans for the production of a new kind of educational film programme.

Future plans include production for every medium in which films are used, the television commercial and entertainment film, the advertising and public relations film, the educational film, the theatrical film, both animated and in live-action. Never, in the view of both John Halas and Joy Batchelor, have there been more exciting and varied opportunities for the film-maker.



Above: "Top Dogs"

Below left: "The Colombo Plan"

Below: "For Better, For Worse"



## EQUIPMENT—contd.

adjustment for lateral and vertical movement of the lens, the two settings being checked by dial indicators reading to 0.0005in. A range of lenses can be used, most popular of which is a 4in. f/4.5 Ektar; CinemaScope lenses can also be fitted.

Cartoons are not the only sort of animation used in Halas and Batchelor films; to an increasing extent, publicity films are making use of model animation. For example, in a small studio in Dean House Vic Hotchkiss has filmed a roll of carpet unwinding itself, using a Mitchell camera on a stand specially built by B. J. Lynes.

Editing is rather less important in the case of animation than with live-action films. Nevertheless, the editing rooms are equipped with Editlats and an Aemola, as well as a Robot splicer.

Sound effects are quite an important part of the cartoon. This is the speciality of Charles Green (formerly of Telefilms and Recorders) who has a queer range of equipment. For instance, a cow bell effect was produced by film tins. He has a piano and an electric organ, and a range of instruments for producing animal noises. His studio is well soundproofed, and everything is recorded on an EMI TR51 tape recorder.

A certain amount of work is now being carried out in 16mm., and for checking this an Ampro optical/magnetic projector is installed.

## MANY HAPPY RETURNS—continued

should have done. May they now reap some commercial gains from their immense efforts, although, knowing Joy and John, I think that for them to succeed artistically is almost enough.

**HOWARD THOMAS,**  
Managing Director,  
ABC Television

**MANY** congratulations to John Halas and Joy Batchelor, not least for finding a solution of serving three masters—art, industry and the public—and turning the solution into a national asset.

**EDGAR ANSTLEY**  
British Transport Films

My colleagues and I have the greatest pleasure in joining in the congratulations to John Halas and Joy Batchelor on the 21st anniversary of the foundation of their justly famous company. They really put British cartoon films "on the map," thereby rendering a great service to the industry as a whole.

And John heroically finds time to serve the industry still further by putting his experience and wisdom at the disposal of the ASFP, the Animation Group, the Children's Film Foundation and other film industry bodies, where his unflinching good sense is always so welcome and helpful. The best of good wishes to them both.

**RALPH N. MAY,**  
Director, Anvil Films, Beaconsfield

**GREETINGS** from the Central Office of Information. Our association with Halas and Batchelor is itself nearing its 21st anniversary, and we look back with pleasure to the films which have been made during this time. Among them have been the Abu series for Arabic speaking countries during the war, and the Charley films and "New Towns" during the years of reconstruction at home; more recently the road safety television films and the newly completed "Colombo Plan."

**CENTRAL OFFICE OF INFORMATION**

**THE** up-to-date vitality of all the productions of John Halas and Joy Batchelor make it seem almost impossible

that their firm has been in existence for 21 years. All the same, the polish and technical skill of their pictures is a proof of their long experience in this fascinating but difficult field of film production. All their friends will wish them another 21 years of success.

**MARY FIELD,**  
Children's Television, London

I FIRST met John Halas and Joy Batchelor when they (in the form of Halas and Batchelor) were 7 years old. This was in 1947, when the job of the Government Information Film was switching its form from the war-time and post-war type of propaganda film to something that would expound and explain the new legislation, such as the Health, Insurance, and Town Planning Acts of the new Government. The Government spokesman created by John and Joy was one "Charley" who successfully introduced cinema audiences all over the country to the plans and purposes of the various departments. They were a charming series of films, enor-

mously helped by the witty score of Matyas Sieber, who alas, is no longer with us to congratulate John and Joy on their 21st anniversary.

**DENIS FORMAN,**  
Director, Granada TV Network,  
Ltd., Manchester

I AM happy to join in celebrating your 21st anniversary. It has been a pleasure to work with you on "The Guns of Navarone," and I hope to repeat the experience again, and again.

**CARL FOREMAN,**  
Director, Open Road Films

**JOHN HALAS** and Joy Batchelor have given international standing to the work of animation in Britain. That is a great thing to have done. They will always have a place in the history of the British Cinema.

**JOHN GRIERSON**  
Scottish Television, Ltd.

**Congratulations and greetings**  
**GEORGE PAL,**  
Hollywood

*Congratulations*  
*to*  
*John Halas and Joy Batchelor*

*We are proud to have  
been associated with  
you during the past  
21 years*



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